

# **V**<sup>OCT. 1</sup>**O G U E**

**NEW FASHION  
COLOUR SCHEMES...  
HOW TO  
PLAN THEM**

**HOW TO SPEND  
IF YOU HAVE  
MORE TASTE  
THAN MONEY**

**ADVANCE  
RETAIL  
TRADE  
EDITION**

**INCORPORATING VANITY FAIR  
50 CENTS**

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# VOGUE

OCTOBER 1ST, 1952 TRADE EDITION

## HOW TO USE THIS ISSUE:

**"New Fashion Colour Schemes—How to Plan Them"**  
can be the basis for promotions throughout your store.

**"How to Spend if You Have More Taste Than Money"**  
can create new customer interest.

*In advertising, displays,  
and sales training*

## QUOTE VOGUE AND SELL

*your merchandise*

*with the authority of*

**OCTOBER 1ST**

**VOGUE**

*fashion points*

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VOGUE, OCTOBER 1, 1952, VOL. 120, No. 6



# VOGUE'S

## FASHION SHOW CHECK LIST

Because so many stores have asked us for suggestions in preparing their fashion shows, we think that this check list of all the steps to a successful presentation may be useful.

This is the format followed whenever Vogue presents a fashion show of its own. Order reprints of these pages and use them as a step-by-step guide and reminder for the next time your own store presents a fashion show.

### DECIDE ON THEME

---

Subdivide your theme according to fashion points, not in sequences of coats, suits and dresses.

If your store has Vogue's exclusive promotions, draw on them for important fashion show themes. If you do not feature these one-store-in-a-city promotions, write to Vogue Merchandising Service to see if they are still available to a store in your city.

### SET THE DATE FOR THE SHOW

---

#### Schedule Dress Rehearsal

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Plan to hold it in the room where the actual show will be given.

- ☐ Decide upon Commentator.      ☐ Engage Musicians.      ☐ Notify Electricians.
- ☐ Invite Store Personnel to attend for sales training purposes.

#### Schedule Fashion Planning Meeting

---

Plan to hold it in the store, perhaps in the Fashion Coordinator's office.

### PLAN BACKGROUND MATERIAL

- ☐ Order Vogue cover blow-ups to give added authority to fashion points stressed.
- ☐ Begin construction on the décor of the room in which your show is to be given.
- ☐ Order favours  
Tiny bottles of perfume or cosmetic department samples are excellent choices.  
If your models are to be chosen from among your customers, remember to give them special presents.

### SCHEDULE ANNOUNCEMENTS

- ☐ Newspaper  
Run from one week before show to day of show.
- ☐ Radio  
Run from five days to one day before show.
- ☐ Window  
Announce show on window cards two days before show.
- ☐ Departmental  
Place copy card announcements throughout store two days before show.

*Additional copies of these pages are available at \$2.00 for 100 copies.*

*Please write to: VOGUE MERCHANDISING SERVICE, 420 Lexington Avenue, New York 17, N. Y.*



## MAKE FINAL DECISION ON CLOTHES

Be influenced by national publicity some fashions may have had. Note whether they have been shown or advertised in Vogue.

### ☐ Choose Models

Select professional models if possible. If not, carefully choose members of your selling staff, or, for college shows or benefit shows, you might ask certain of your customers if they would model.

### ☐ Have Fittings for models

Make special note of the models' shoe, hat, glove, and stocking sizes.

Have each model appear only once in each fashion point sequence. Be sure the models have enough time to change by scheduling four or five other models to appear between each individual model's appearances.

### ☐ Assign a Helper to each model

Choose enough saleswomen or competent stock girls so that each model has some one person to help her dress and to take care of her costumes and accessories.

Notify the helpers about time of Fashion Planning Meeting and Dress Rehearsal.

### ☐ Gather Accessories

Have your hat, shoe, and accessory buyers gather together a large selection of their best and freshest merchandise in the models' sizes.

Place the accessories on a long table in the room where the Fashion Planning Meeting is to be held.

## HOLD FASHION PLANNING MEETING

### ☐ Fashion Coordinator and Buyers select Accessories for each costume.

Check Vogue's pages for the newest wearing ways.

### ☐ Make preliminary Order-of-Appearance List.

### ☐ Each helper compiles a preliminary Resource List of her model's fashions and accessories. (These individual lists are later compiled for the Commentator's Resource List and for your customers' programs.)

Accessories for each costume should be kept near the costume in individual, labelled hat boxes.

### ☐ Commentator prepares her first draft.

Check Vogue's Advance Notice and Trade Edition supplement for applicable "*Vogue Says*" quotes, and make special note of any Vogue-shown fashions.

### ☐ Order Programs.

### ☐ Arrange to have costumes and accessories taken to the room where models will dress for the actual show.

## HOLD DRESS REHEARSAL

### ☐ Choose a Starter to cue entrances.

### ☐ Post models' Order-of-Appearance.

Note what costume each model wears in each appearance.

Post the list and copies of it so that all models and helpers can easily see it.

### ☐ Each helper hangs her model's costumes in order-of-wearing.

She checks them for wrinkles, hanging price tags, hemlines, faulty buttons, snappers, and zippers.

### ☐ Final check is made on accessories.

### ☐ Decide upon lighting.

### ☐ Models' make-up is checked under lighting.

### ☐ Final o.k. is given to background designs.

### ☐ A quick, gay, varied tempo is established for the music.

### ☐ Final check is made by helpers to be sure accessories for each costume are in the proper boxes and near the costumes they are worn with.

### ☐ Commentator's Master Resource List of fashions and accessories is compiled from the helpers' individual lists.

### ☐ Final editing of commentary.

## SET UP ACCESSORY DISPLAY

### ☐ Place duplicates of key accessories worn in the show on a table near the entrance to the room where the show is being given.

### ☐ Assign one saleswoman to the table so that she can tell your customers where to find the accessories displayed.

### ☐ Give her a list of the accessories' prices and colours.



TO SELL FASHION, QUOTE

VOGUE

YOUR  
RELEASE DATE:  
SEPTEMBER 30TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets

b. on 5" x 7" tent cards for counters

Fill in the number wanted in each size and return this coupon to us, please (10/1)

VOGUE SAYS: "The range of reds—black added"

a ☐ b ☐

VOGUE SAYS: "Emeraude—green of the year,  
in a year of greens"

a ☐ b ☐

VOGUE SAYS: "The caramel to chocolate browns—  
new colour schemes"

a ☐ b ☐

VOGUE SAYS: "A cold blaze of turquoise—  
with warm tones"

a ☐ b ☐

VOGUE SAYS: "Mustard—the bold colour stroke"

a ☐ b ☐

VOGUE SAYS: "A streak of red—  
the dress for bright evenings"

a ☐

VOGUE SAYS: "Fashion, colour, flattery—for the  
woman with more taste than money"

a ☐ b ☐

VOGUE SAYS: "Fur jacket to wear any hour—  
fashion-at-a-price"

a ☐

VOGUE SAYS: "Detachable linen detail—

a ☐ b ☐

imaginative touch"

VOGUE SAYS: "Black for evening—a dress  
that's all witchery and allurements"

a ☐

VOGUE SAYS: "This is a year for the  
related coat and dress"

a ☐

VOGUE SAYS: "In lingerie—  
a wide range of colour"

a ☐ b ☐

VOGUE SAYS: "Memo to men—camel's hair in  
new weaves"

a ☐ b ☐

VOGUE SAYS: "A drift of perfume—  
invisible accessory"

a ☐ b ☐

NAME.....

STORE NAME.....

STREET.....

CITY.....ZONE.....STATE.....

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

PRINT THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

To sell new colour schemes in fashion:

VOGUE SAYS: "The one-colour idea—new brilliance, new flattery"

VOGUE SAYS: "Emeraude—new jewel-toned green"

VOGUE SAYS: "Emeraude, news in the smart woman's clothes life"

VOGUE SAYS: "The up-to-the-minute suit is Emeraude green"

VOGUE SAYS: "A really red suit—new brilliance"

VOGUE SAYS: "The curved sliver of a suit in blackened red"

VOGUE SAYS: "The monotone streak—a dash of red-pepper wool"

VOGUE SAYS: "A single sweep of colour—new flattery"

VOGUE SAYS: "Warm caramel colour in a lengthening sweep"

VOGUE SAYS: "Brown-with-cream—two-colour blend"

VOGUE SAYS: "Black, blackened red and red—becoming blend"

VOGUE SAYS: "The bright shock of mustard with black and white"

VOGUE SAYS: "The bright chill of lemon with soft black wool"

VOGUE SAYS: "The bright blaze of turquoise with caramel colour"

VOGUE SAYS: "Crimson—newest with black and white"

VOGUE SAYS: "Deep brilliant green with black and white tweed"

VOGUE SAYS: "A sliver of red taffeta spiked with rhinestones"

VOGUE SAYS: "A pretty look for evening is pink chiffon"

VOGUE SAYS: "Golden Cinzano—one-colour drama"

To sell "More Taste Than Money" fashions:

VOGUE SAYS: "Colour—fashion essential"

VOGUE SAYS: "Red's the reason for a pretty evening look"

VOGUE SAYS: "The cardigan jacket—fashion in fur"

VOGUE SAYS: "The cardigan jacket in civet—new fashion force"

VOGUE SAYS: "The nutria cardigan—fur with a sense of style"

VOGUE SAYS: "Honey-coloured beige—flattery in fur, in jersey"

VOGUE SAYS: "The monotone streak—camel-coloured sweater dress"

VOGUE SAYS: "The slender black dress—welcome to a good figure"

VOGUE SAYS: "Evening excitement—the silhouette of black taffeta"

VOGUE SAYS: "White linen touches on a grey flannel shirt-dress"

VOGUE SAYS: "The aura of gold in evening separates"

VOGUE SAYS: "White mat jersey to favor the complexion"

To sell new shoes, stockings, hats, accessories:

VOGUE SAYS: "Dark red slippers to wear with red for evening"

VOGUE SAYS: "The dark stocking—related to the skirt above it"

VOGUE SAYS: "The back-sliding beret in shaggy black wool"

VOGUE SAYS: "A crimson angora beret with camel coloured jersey"

VOGUE SAYS: "Scarfs—match or blend with your coat"

VOGUE SAYS: "Cedar and cinnamon—handbag and glove"

VOGUE SAYS: "Olive and Emeraude—handbag and glove"

VOGUE SAYS: "The warm ripple of mink on a drift of chiffon"

VOGUE SAYS: "In a year of greens—the allure of pale pink roses"

To sell new colours in lingerie:

VOGUE SAYS: "The Ecru slip returns to be worn under camel-colours"

VOGUE SAYS: "The cinnamon-coloured slip decorated with lace"

VOGUE SAYS: "The narrowed petticoat, slit at the hem"

VOGUE SAYS: "The delicate nightgown—a wisp of blue over pink"

VOGUE SAYS: "Beneath a black dress—a pale blue slip"

To sell fashions for Mrs. Exeter:

VOGUE SAYS: "The broadtail jacket—all elegance, all usefulness"

VOGUE SAYS: "The simple wool jersey dress—beautifully shaped"

VOGUE SAYS: "Town coat in black and white tweed—smart, pretty"

VOGUE SAYS: "A cool shaft of Oxford grey for Mrs. Exeter"

To sell Young Nillionaire fashions:

VOGUE SAYS: "A gala party dress in silky regimental stripes"

VOGUE SAYS: "White blouse, red fascia—partners for black velveteen"

VOGUE SAYS: "Ivory shirt, black velveteen skirt—high flattery"

VOGUE SAYS: "Tweed and velveteen separates—in young combinations"

To sell new fashions for men:

VOGUE SAYS: "Patterned camel's hair—new suit in town"

VOGUE SAYS: "Brown and tan checked camel's hair: sports jacket news"

VOGUE SAYS: "Patterned camel's hair coat—for urban life"

VOGUE SAYS: "Herringbone weave brings camel's hair to the city"



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WILLIAM HELBURN

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Our early-day, late-day coat—our own design—of black-dyed\* Alaska fur seal; soft, supple wrapping that flows from a slim-shouldered yoke and decollete standaway neckline, into a silken sweep. Fur Salon, Second Floor.

*\*Fouke-processed*

OCTOBER 1, 1952





Avedon photograph — hat by Mr. John

**Lilli Ann**  
san francisco

luxurious poodle cloth

about one hundred and ten dollars

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*Five-starred for inspired nights*

*Amber silk taffeta in a spirited swish against a sweep of  
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*Bendel Original from our custom-order collection.*

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Overcoat  
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going straight from wonderful little up-or-down collar

to authentic flap pockets, deep-folding  
cuffs. Of magnificent black-dyed Alaska fur

seal\* . . . this could be your  
coat to go over everything, everywhere.

Ours alone in Baltimore.

\*Fouke-Processed







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of nylon tulle with jewel embroidered lace motif. By Rudolf

10 to 16 sizes 275.00 Sorry, no mail orders.

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frost  
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Hattie Carnegie's  
"high-low"  
dinner sheath in  
a French-imported  
silken fabric,  
self shadowed  
in flowers.





**B. ALTMAN & CO.**

FIFTH AVENUE

AT 34TH STREET



**With you in mind,  
\* Mrs. Exeter . . .**

We've chosen the kind of things you like:  
the two dresses with simple, gracious line . . .  
and the stole, which we see as a woman's  
most becoming gesture this year. Left, in ace-  
tate-and-rayon crepe with both a plain and  
a "jeweled" belt; black, brown, wine, blue  
or spruce green, 49.95. Right, in Forstmann  
wool crepe; black, purple, red, grey or blue,  
49.95. The stole of black or brown dyed  
broadtail-processed lamb, fur origin: Argen-  
tina, 95.00 PLUS 20% Federal tax. Both  
dresses exclusive with Altman's, sizes 16 to  
20, 38 to 44.

**All, third floor fashions . . . and at East Orange, White Plains and Manhasset**

\* With a bow to VOGUE for naming our most important customer



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**HAVE IT SOFT . . . HAVE IT SILKEN . . .** have it for every important winter evening. Jerry Parnis' pure silk gem-of-a-dress. Figure-beautiful bodice, gently gathered skirt. Tied up, like a pretty fashion surprise, in satin ribbon with back streamers floating hem-ward. Black with ice blue or ice pink ribbon, pearl gray with dark gray, navy with white. Sizes 10 to 18. **49.95**

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**CAR ABOUT TOWN.** Lincoln fits the modern town scene with its feeling for graceful living...with its deep, wide, soft-cushioned seats...with its warm, rich-toned fabrics and soft, deep-piled carpeting. Sensibly sized for easy parking. New ball-joint, front-wheel suspension for easier steering. And, of course, dual range HYDRA-MATIC Transmission (standard equipment) for the most effortless driving of your life.

**SPACE—WITHOUT WASTE.** Like the modern apartment, Lincoln makes practical use of every inch of space, achieving an air of openness and freedom. Big, wide, safety-curve windshield and large windows give window-wall visibility (up to 3,271 square inches of glass all around, with sea-tint glass available). The down-swept hood and chair-high seats let you see both front fenders.



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The modern living approach has come to town. It has made today's townsman leisured, informal, easygoing. It has created the modern apartment with the sweep of the country home.

And modern living has also come to town in the distinctive, modern Lincoln.

Here is a car designed for the times we live in. That is practical...livable...and, above all, beautiful. With a feeling

of openness and spaciousness never thought possible. With magnificent interiors. And with almost 30 cubic feet in the luggage compartment alone.

Lincoln says power in its clean, action-trimmed lines. And it has more power than you may ever need in its new overhead valve high compression V-8 engine.

How majestically this Lincoln rides the open highway. How easily it climbs the

steepest hill. How effortlessly it winds through city streets.

Whether you are living in town or country—or both—you owe it to yourself to see the new Lincoln Cosmopolitan and Capri at your dealer's showroom. Even better, accept his cordial invitation to drive *the one fine car deliberately designed for modern living.*

LINCOLN DIVISION—FORD MOTOR COMPANY



Gown by Edith Small

Design patents pending

## The Enchanted Touch



in jewels by



Not authentic unless stamped on the back with the name Trifari

*Illusion... new Trifari jewelry as exciting and intriguing as a city skyline at night.*

*Diamond-like petals and scintillating baguettes set in an intricate swirling design of golden Trifanium.*

*Necklace \$15, Contour Earrings \$7.50, Circle Pin \$20, Drop Earrings (not shown) \$10, Swirl Pin \$10, Bracelet \$12.50*

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emba silverblu platinum mink... designed by revillon frères, new york

jewels—CARTIER hat—mr. john, inc. • imitation mink breeders association



"collerette"...ruff-tuxedo in the star-touched brilliance of emba\* silverblu platinum mink...  
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A casement fabric in Orlon\*  
and three contemporary upholstery designs  
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\*Du Pont's acrylic fibre.



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*Cover your shoulders charmingly in new nylon tricot gowns  
—by Van Raalte*

*—and Van Raalte is famous  
for gloves and stockings, too!*



"BECAUSE YOU LOVE NICE THINGS"





*Easy on the eye... Easy on the foot*  
*when they're elasticized with **Lastex**... the miracle yarn*  
Reg. U. S. Pat. Off. *that makes things fit*

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*Tourmaline rose and silvery sequins trace the lace so handsomely applied  
on this festive faille by*

*Hattie Carnegie*

*Hattie Carnegie loves anthracite-set rhinestones.  
She wears them clipped to her ears  
and on her fox-bordered taffeta tippet.*



Only  
by  
*Vanity Fair*

For the fastidious  
this slip in  
superb nylon tricot  
net and lace,  
of impeccable fit,  
carefree perfection,  
lasting loveliness.  
Candle Light,  
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Price \$14.95





# JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

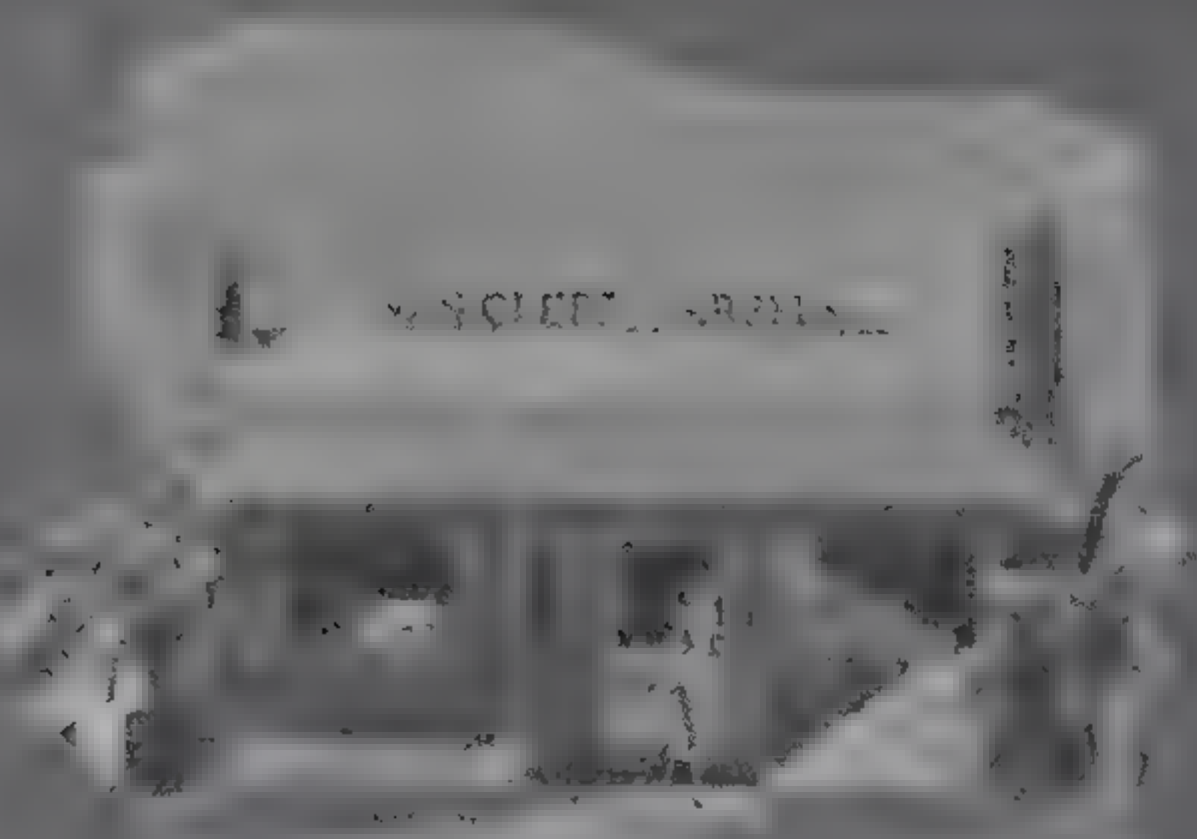
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ALSO AT DE PINNA, N. Y.







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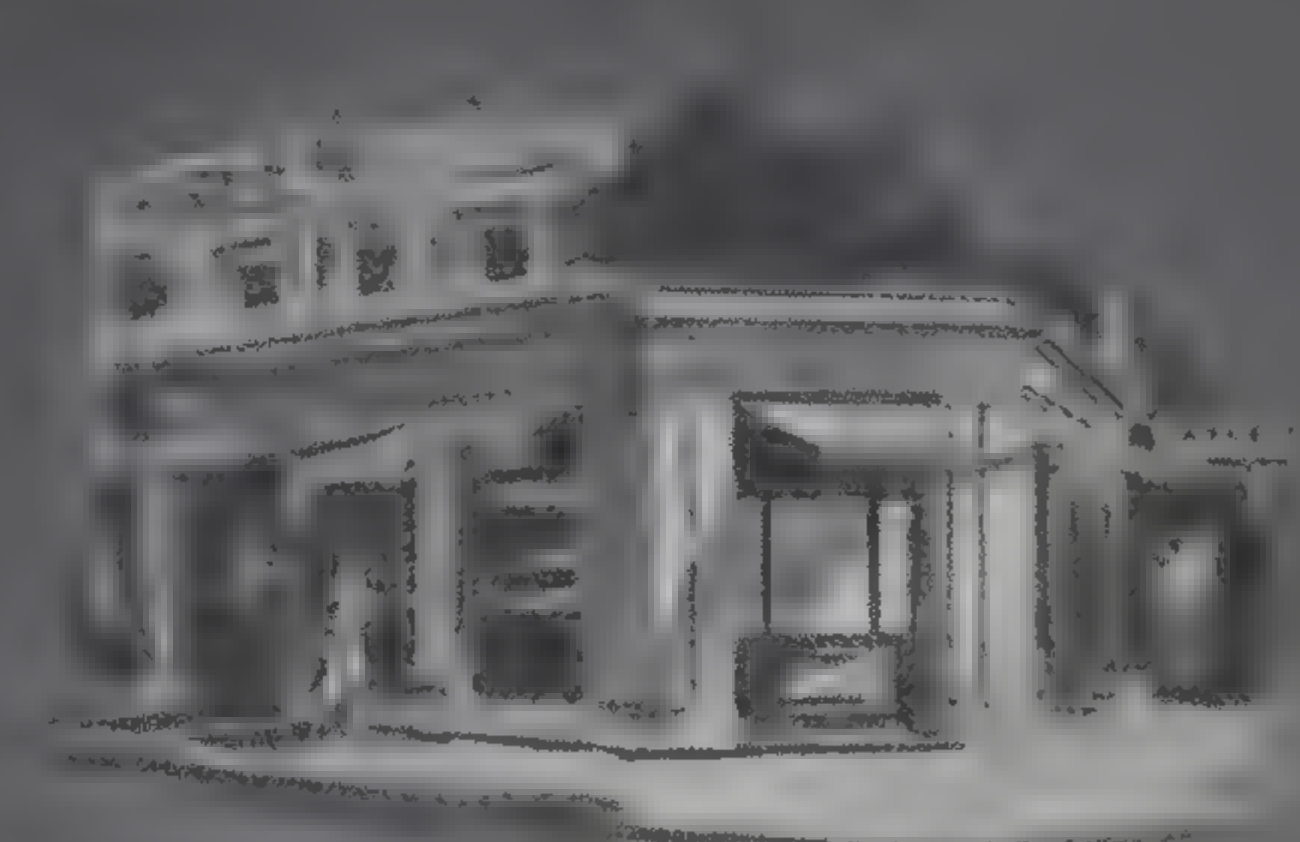
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The Casino



CANNES  
Croisette

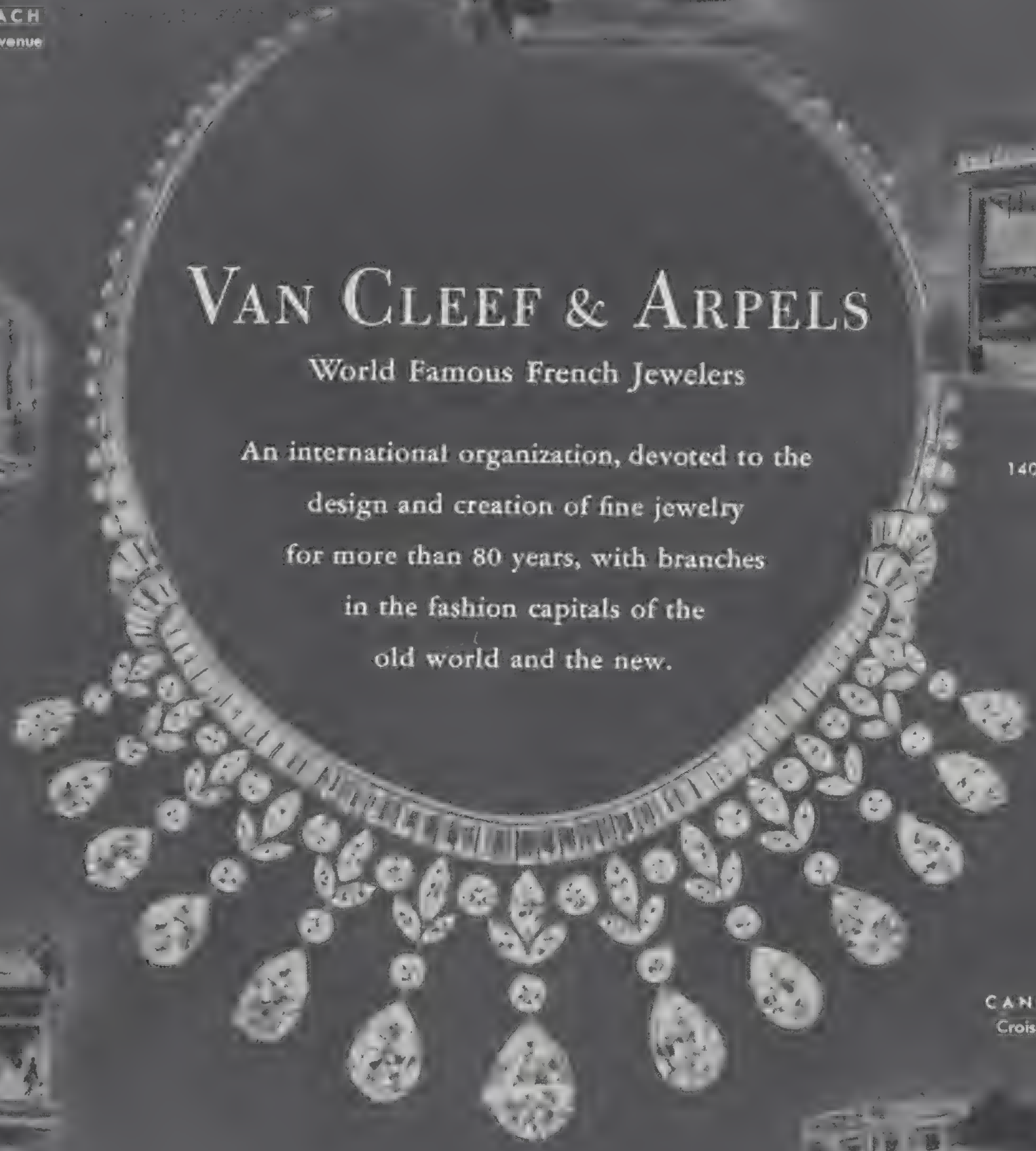


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*...the costliest perfume in the world*

*NOW AVAILABLE IN NEW LEAKPROOF PURSE SIZE ✦ "THE COMPANION"  
ALSO FROM PARIS ✦ JOY SOAP AND JOY POWDER IN FIVE LOVELY SHADES ✦ FOR PERFECT HARMONY*



jay Thorpe  
24 WEST 57  
NEW YORK

designed by  
Adolph  
Richman  
CHICAGO

"Coronation"... Fashion focus on the Elizabethan sleeve, in 'Matara'\*-processed Alaska Fur SealSkin

\*REG. U.S. PAT. OFF.



# Peck *and* Peck



Photograph by PALUMBO

## *Sum of all parts...the Costume is the whole idea*

Sufficient unto itself, the three-piece costume with a tie-up between the blouse and matched lining. This one, designed for us by Manguin of Paris, bids for glances the year 'round, thanks to rightweight rayon and acetate.

In grey with white and black print or black with red and black print, sizes 10 to 16, 45.95

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Maximilian New York



*The Poche...in Matara\*-processed Alaska fur SealSkin*

*Holt, Rensfrew & Co. Ltd.*

CANADA

\*REG. FOUKE FUR CO.





Sophie Original  
Designed by Sophie of Saks 5th Ave.





# Emeraude

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EMERAUDE . . . new fashion in color, sparking  
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EMERAUDE . . . classic fashion in perfume,  
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50.00 to 2.85 plus tax

COTY

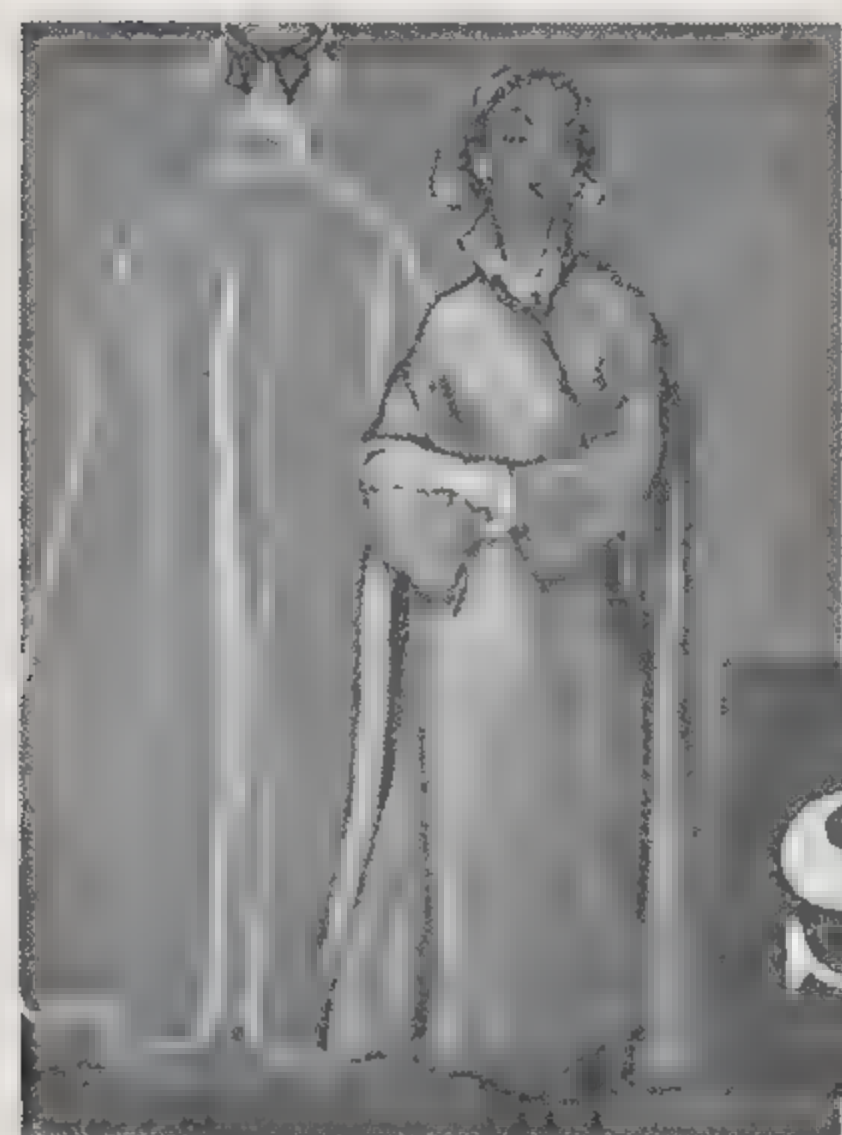
Emeraude and Coty are registered trademarks of Coty, Inc., in U.S.A.





*We see it coming...  
and staying:  
the FULL-TO-  
OVERFLOWING COAT  
with slight shoulders, no  
bulk at all, in SCOTCH*

*MISTS of tweedy wool. Here and now: Monte Sano's  
WONDERFUL WHIRL of luxurious fabric shaped to enclose  
every silhouette. Gold or black Linton monotone with black rayon  
taffeta lining. 8 to 14, 269.00. Coat Collections.*



NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT  
**SAKS FIFTH AVENUE**  
PITTSBURGH • SAN FRANCISCO • PHILADELPHIA





*We see it coming...*

*and staying:*

**THE LEOTARD BODY**

*hugging every body—the latest,*

*most praising word on the*

*long-torso line. Here and now:*

*SOPHIE'S COCKTAIL LEOTARD of black wool breaking*

*out in a burst of black silk taffeta skirt. Sculptured hips, spooned*

*out neckline. Also in Fall's important new Emeraude greens.*

*10 to 16, 225.00. Sophie Original Dress Collections.*



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# Emeraude

ombre moderne

autumn sprig

casual sportster



Emeraude greens as shown . . . also in many other shades for your every color mood . . . for the new season in which color plays such an important part. Burmel's "Queen size" handkerchiefs . . . hand-printed on linen with hand-rolled hems. About \$1.00 at leading stores everywhere. Look for the Burmel label.

handkerchiefs by **Burmel**

BURMEL HANDKERCHIEF CORP., 385 Fifth Avenue, New York, N. Y.



The street lamps of Paris with special lighting effects—three bottles of Cor-day perfume. The cobbled street base makes an ash tray. From Saks Fifth.

## DISCOVERIES IN BEAUTY

Newly-arrived from France, the delicate and innocent fragrance of sweet peas, captured in Caron's Les Pois de Senteur de Chez Moi. Saks Fifth.



Another French flower, Caron's Muguet du Bonheur. Sweet as the *muguet* itself, this fragrance has unusual lasting power. Available at Bonwit Teller.




Now you can get it here! For all the Americans in Paris who fell in love with it there, Carven's famous perfume, Ma Griffe, is now at Bonwit Teller.



Remember the exotic flower perfumes by Lili that you bought in Bermuda? There's no need to wait until your next trip, if you want more. Lord & Taylor.

GRIGSBY

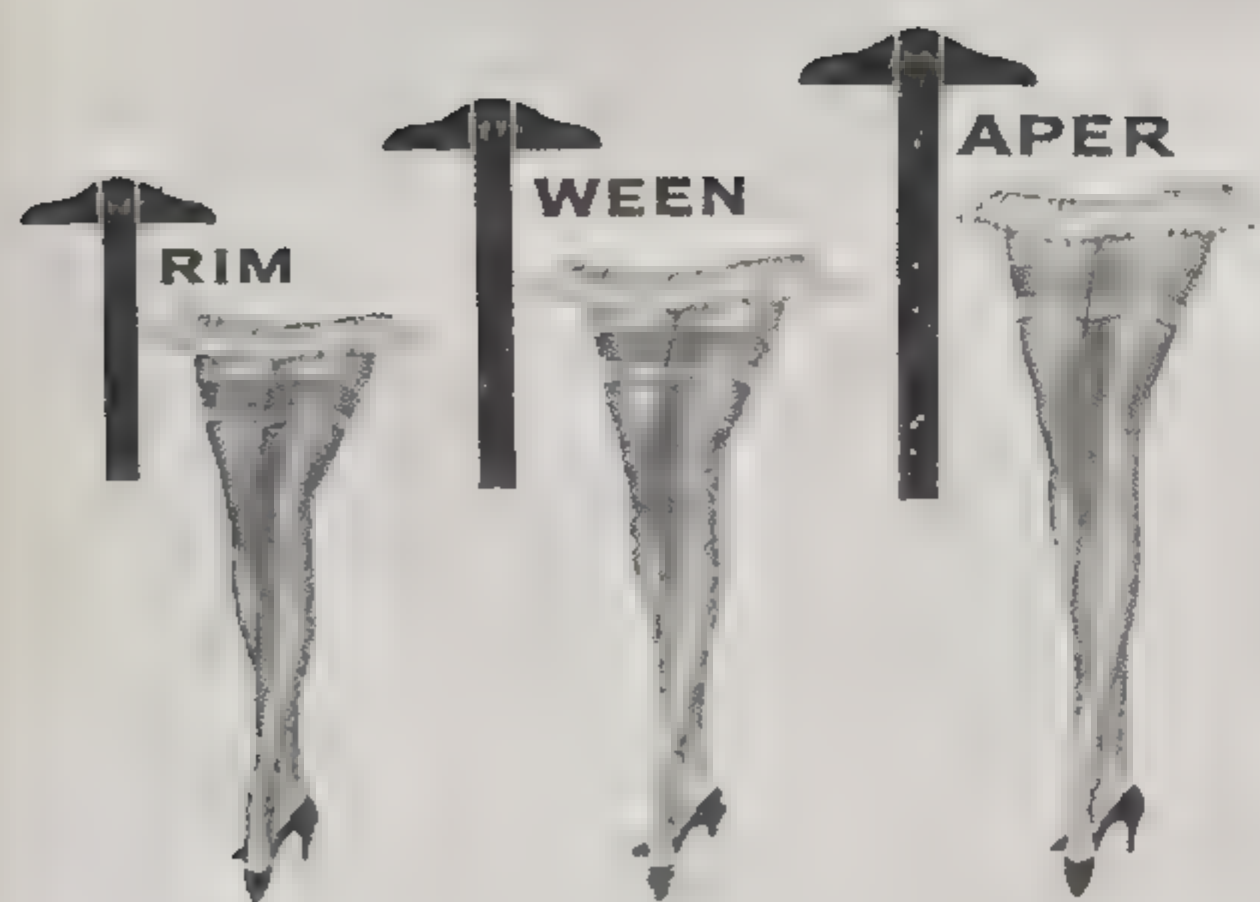




ARCHER PRESENTS A NEW LOOK IN  
STOCKINGS—THIS MOST SUBTLE OF COLORS

*Emeraude*

*This is the color—the fashion—  
to wear with all the greens, the  
mixtures . . . and it's newly  
exciting with black.*



*Archer's exclusive white Ne-line stripes identify  
the leg size: TRIM, 4 stripes for petite or slim legs;  
TWEEN, 5 stripes for typical or model legs;  
TAPER, 6 stripes for tall or fuller legs.*

Archer

*knitted-to-proportion stockings for lovely women*

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# bergère

the  
News in  
Jewelry

## Fabulous Nuggets

Magnificent hand-turned beads, done in three  
wonderful groups: Amber Fire, shaded from tortoise to topaz.

Sparkling Burgundy, from ruby to rose-quartz. Emeraude,  
from absinthe to emeraude.† Terrific fashion. Single strand  
choker, graduated or uniform, 4.00. Two-strand choker, 8.00. Three-strand  
choker, 12.50. Long rope, 9.00. Longer rope, 12.50. Matching bracelets,  
2.00 to 6.00. Earrings, button or drop, 2.00 & 3.00 all plus tax.

†See Emeraude as the big Vogue story.

At all leading stores • bergère, 392 fifth avenue, new york





*Martini Designed*  
by **SYLVAN RICH**

A new luscious look in these after-five dresses. Bonbon colors in JULIUS N. WERK'S BEAUDRAPE, woven with Enka Rayon yarn, and encrusted with precious and semi-precious jewels. Sugar pink, frosted blue, apricot, mocha, cream, Emeraude.

*Jeweled neckline dress: sizes 10-18. \$89.95 • Jewel belted dress: sizes 10-20. \$69.95*

DE PINNA, NEW YORK • JULIUS GARFINCKEL, WASHINGTON  
MARSHALL FIELD'S 28 SHOP, CHICAGO • THE MONTALDO SHOPS





and you won't  
find a newer slant in gloves  
than "M'amselle"  
... an authentic design by

HERMÈS of PARIS

... translated from the French

by **Wear-Right**

in hand-sewn double-woven cotton  
... about \$4.50

patent pending



Emmeline

BOE

Designed for  
HARRY SHACTER

ben **Z**uckerman

1.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$



*The Philadelphia Shop*  
STRAWBRIDGE & CLOTHIER

*Philadelphia ~ Ardmore ~ Jenkintown ~ Wilmington*



HARVEY BERIN

designed by  
KAREN STARK





*Nathalie Nicoli suit, "Dacron" blended with wool.*

*Paula Brooks dress, of "Dacron" and nylon.*

## PRACTICALITY... fashion's new emphasis

*The wonders of man-made fibers woven into fabrics so heavenly to touch . . . so luxurious to wear . . . who could guess their astonishing practicality! Here, a go-everywhere suit . . . a bright cocktail dress . . . made with "Dacron"\* . . . to resist wrinkles . . . keep their pleats even in a sudden shower . . . shed many spots with soap and water . . . stay fresh and comfortable through days of wearing. You'll find a whole new way to look . . . a new way to live . . . in "Dacron" . . . one of Du Pont's fibers for practical fashions.*



REG. U. S. PAT. OFF.

**150<sup>th</sup> Anniversary**

**BETTER THINGS FOR BETTER LIVING  
...THROUGH CHEMISTRY**

\*REG. U. S. PAT. OFF.

**ORLON\*** ACRYLIC FIBER

**RAYON**

**ACETATE**

**NYLON**

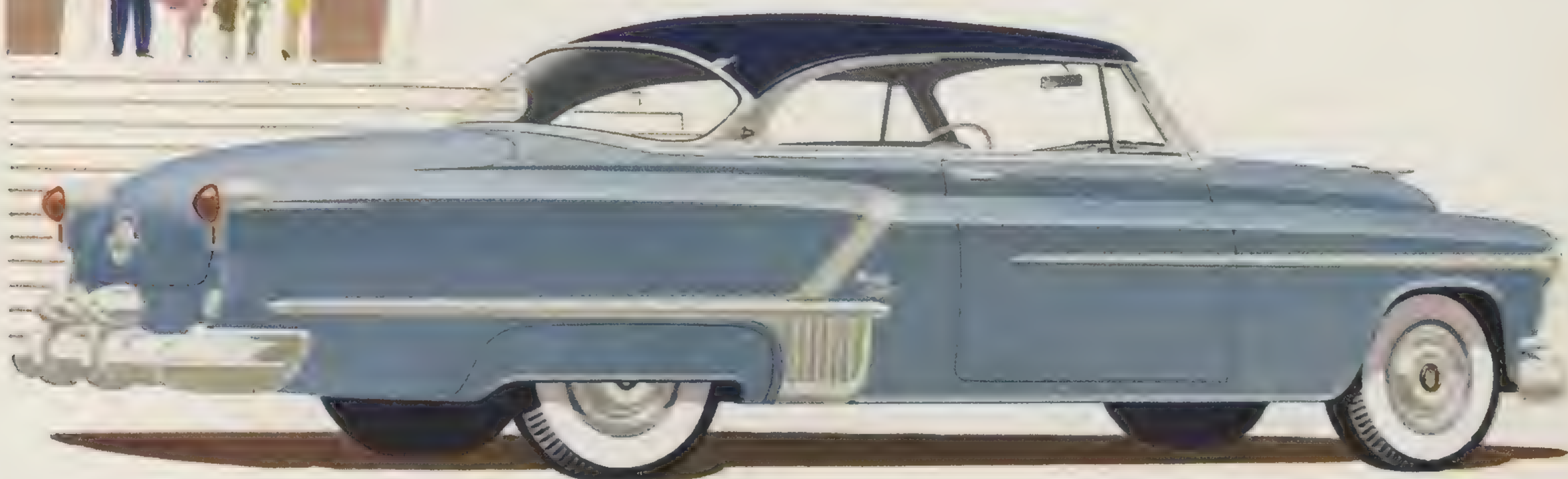
**DACRON\*** POLYESTER FIBER.



EVERY INCH A  
*classic!*

(and 213 inches over-all!)

It's *long* on looks—nearly eighteen feet of modern classic styling. It's a *dream* for riding comfort—thanks to the new longer wheelbase that *floats* you over choppy roads. It's a *rocket* for performance! 160 horsepower "Rocket" Engine with new Oldsmobile Hydra-Matic Super Drive.\* Parking? That's a *breeze* with nearly 80% of the steering effort supplied by GM Hydraulic Steering\*! It's a *classic* . . . the fabulous Ninety-Eight featuring Oldsmobile's latest contribution to supreme comfort: *Custom-Lounge Cushions*.\* It's *yours* to try—*now!*



\*Hydra-Matic Super Drive, GM Hydraulic Steering, Custom-Lounge Cushions optional at extra cost. Equipment, accessories, and trim illustrated subject to change without notice.

Oldsmobile Ninety-Eight Holiday Coupé. A General Motors Product.

"ROCKET"



OLDSMOBILE *Ninety-Eight*



\*REG. FOUKE FUR CO.



*Fredrica*

LUXURY UNLIMITED...SUPPLE, SUMPTUOUS (MATARA)\*-PROCESSED ALASKA FUR SEALSKIN. AT FINE STORES FEATURING OUR FURS...FREDRICA, 345 SEVENTH AVE., N.Y.



# ENKA RAYON

*Anna Miller dress with  
tiny stitched tucking in  
Bloomsburg's Quillbrite,  
woven of acetate and Enka Rayon.*

*Saks Fifth Avenue  
Julius Garfinckel, Washington  
Neusteter's, Denver  
Thomas Kilpatrick, Omaha*

AMERICAN ENKA CORPORATION  
206 MADISON AVE., NEW YORK 16, N. Y.







Mandalay 3.



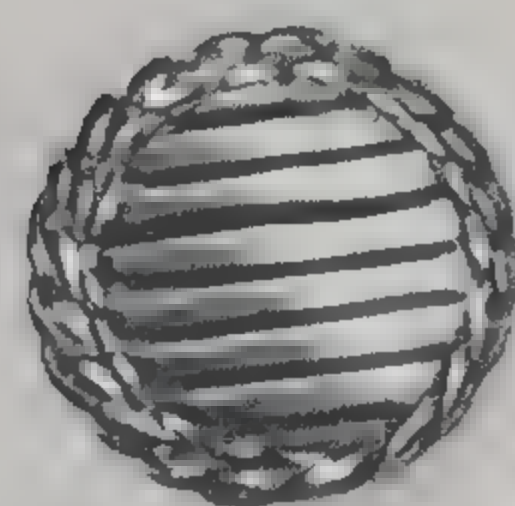
Croquet 4.



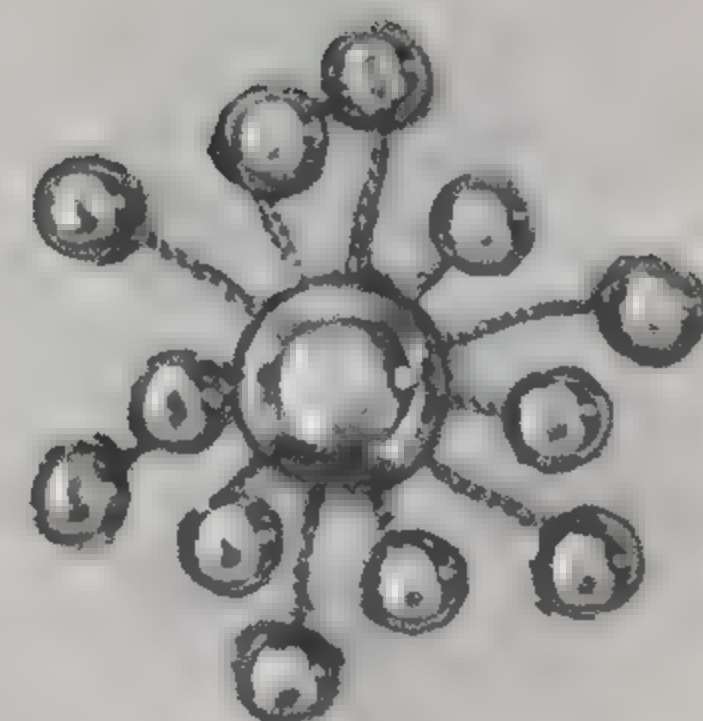
Cellini 7.50



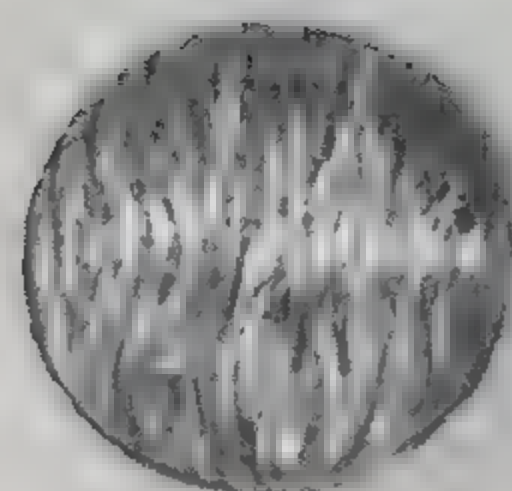
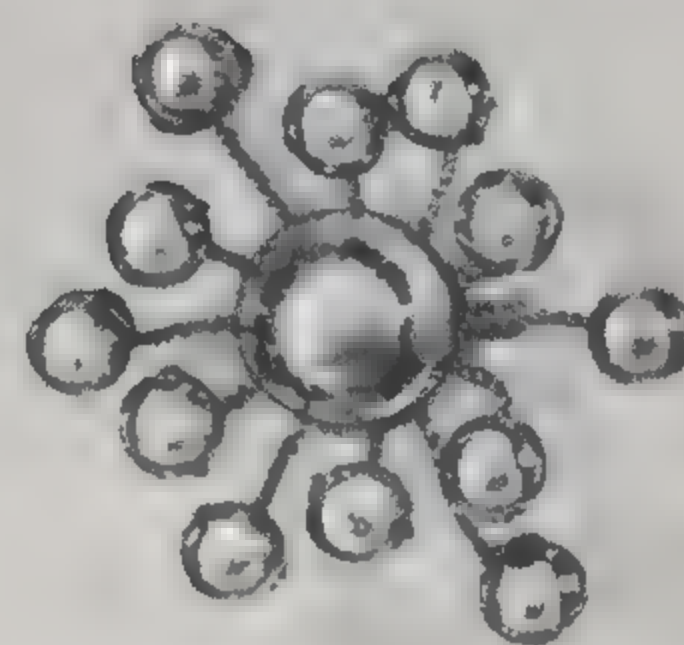
Carnival 7.50



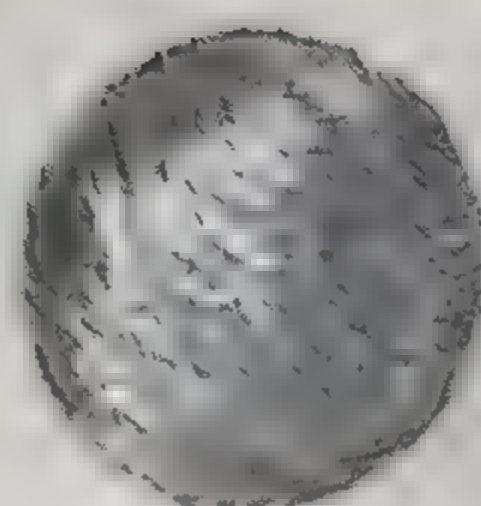
Pied Piper 7.50



Fleurette 10.



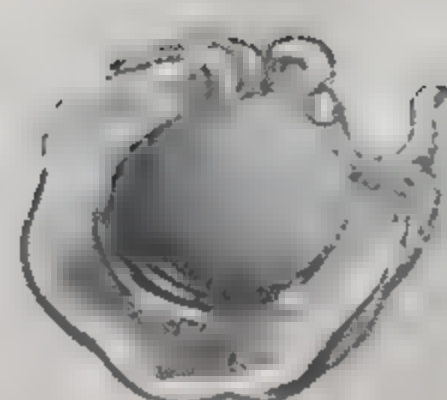
Mink 5.



Gypsy 5.



Serenade 5.



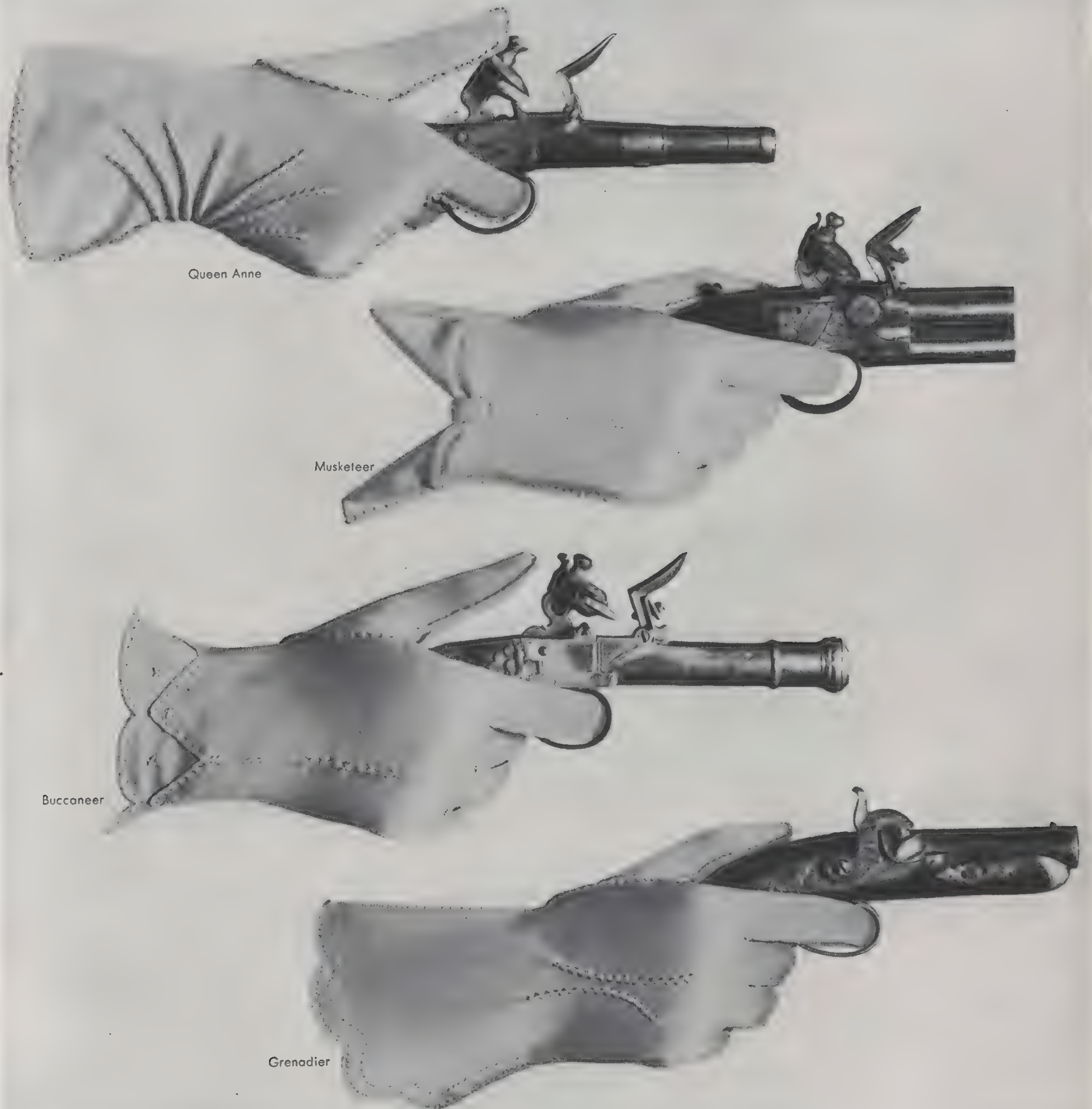
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for Today's Hairdos*

**Monet**  
master Jeweler

A selected group of earrings from the Monet collection . . . especially created to complement the new moulded coiffure . . .  
magnificently crafted in the Golden Manner of Monet. At better stores or write Monet Jewelers, 6 West 32nd St., N. Y.

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**if you aim to please...**

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Of \*Nylo, the fabulous, new, double-woven,  
suds-loving Nylon. All about \$3.

Since 1777

**Fownes**

Gloves  
Stockings

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Here is texture tapered line in  
our ensemble by America's  
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Herringbone tweed coat,  
buttoned aslant to an  
unexpected flash of soft grey  
facing. Underneath, the elegant  
buttons repeated on a suit of  
supple wool jersey.



VI

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Mink lives so well the life you lead. Mink is such a practical luxury. Here, dusky, dense, superlative UMPA skins for the very new, double-breasted polo coat, its back fullness belted. Holt, Renfrew & co. ltd. CANADA **MAXIMILIAN** NEW YORK



Fine furriers will tell you that the best bred mink in the world is stamped

*Umpa*

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**CAPRI** overlays rich red satin  
with a haze of black lace—adds a flourish  
of sequins to light up a dress all shimmer  
and shadow and excitement. \$125.

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*Fit is Fashion*

*NoMend*<sup>®</sup>

**BEAUTIFUL STOCKINGS IN**

Yes, FIT IS FASHION...in suits...in gowns  
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in stockings! Wear NoMend's  
beautiful stockings with or  
without seams—and see what  
FIT IS FASHION can mean to you  
...in greater stocking glamour and  
added stocking wear.

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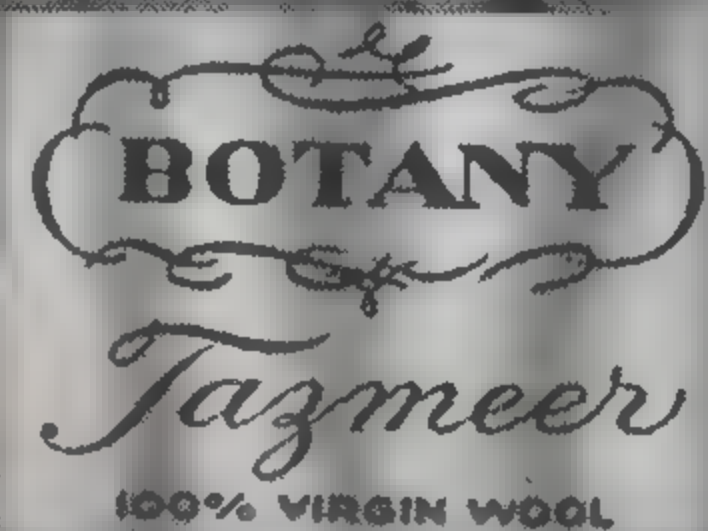


**"One is exactly yours"**



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LOOK FOR THE "BOTANY" BRAND LABEL ON COATS FOR THE WOMAN'S LIFE COMPANY



*PHILIP MANGONE* too, knows the soft brushed texture of Tazmeer by Botany, newest ribeline weave in 100% virgin wool. Here, the master tailor uses it dramatically in the coachman's coat with a feminine air. B. Altman & Co., New York • The Higbee Co., Cleveland The Dayton Co., Minneapolis • and at fine stores everywhere.



some women like arrow-narrow skirts.  
others like them full and floaty...



but every woman loves the smoothing influence of

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girdles  
and pantie  
girdles

You'll love these influential little moulders, too—because right before your eyes a Vassarette will tuck in your tummy, taper your derriere, make your hips seem inches smaller—and do it all so gently, you'll scarcely know you're wearing a girdle! Just try one on. You'll see! Vassarette

Girdle No. 5 . . . Vassar-fashioned of 2-way stretch Lastex-and-rayon with non-roll top band, **\$5.95**. Vassarette Pantie Girdle No. 37

. . . Vassar-fashioned Lastex-rayon-Nylon sides, firm satin Lastex panels, **\$7.95**. Vassarette

Girdle No. 75 . . . Vassar-fashioned Lastex-and-rayon sides, satin Lastex panels, waist-indenting Boned (stay) Top, **\$10.95**.

All in White, Pink, Blue, Black; sizes: Small, Medium, and Large. No. 5 and No. 75 also in X-Large.



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# Not a shadow of a doubt — with Kotex

— *with Kotex* you get absorbency that doesn't fail:  
the trustworthy kind of protection you *need*, for safety,  
for comfort, and a fresh, dainty feeling.

— *and only Kotex* of all leading napkins has  
flat, pressed ends. So there's no revealing outline.

— *best of all, this pad* is made to *stay soft*  
while wearing—to retain its fit and comfort for hours.  
No wonder Kotex is America's first choice in napkins  
. . . *very personally yours.*



*More women choose  
Kotex\* than all other sanitary napkins*







bonnie prince charlie's plaid...

authentic tartan of Britain's own child prince...

and yours now, done with princely swagger

in the famous 49'er...ably tailored in the

straight skirt, lean tapered trews, very versatile

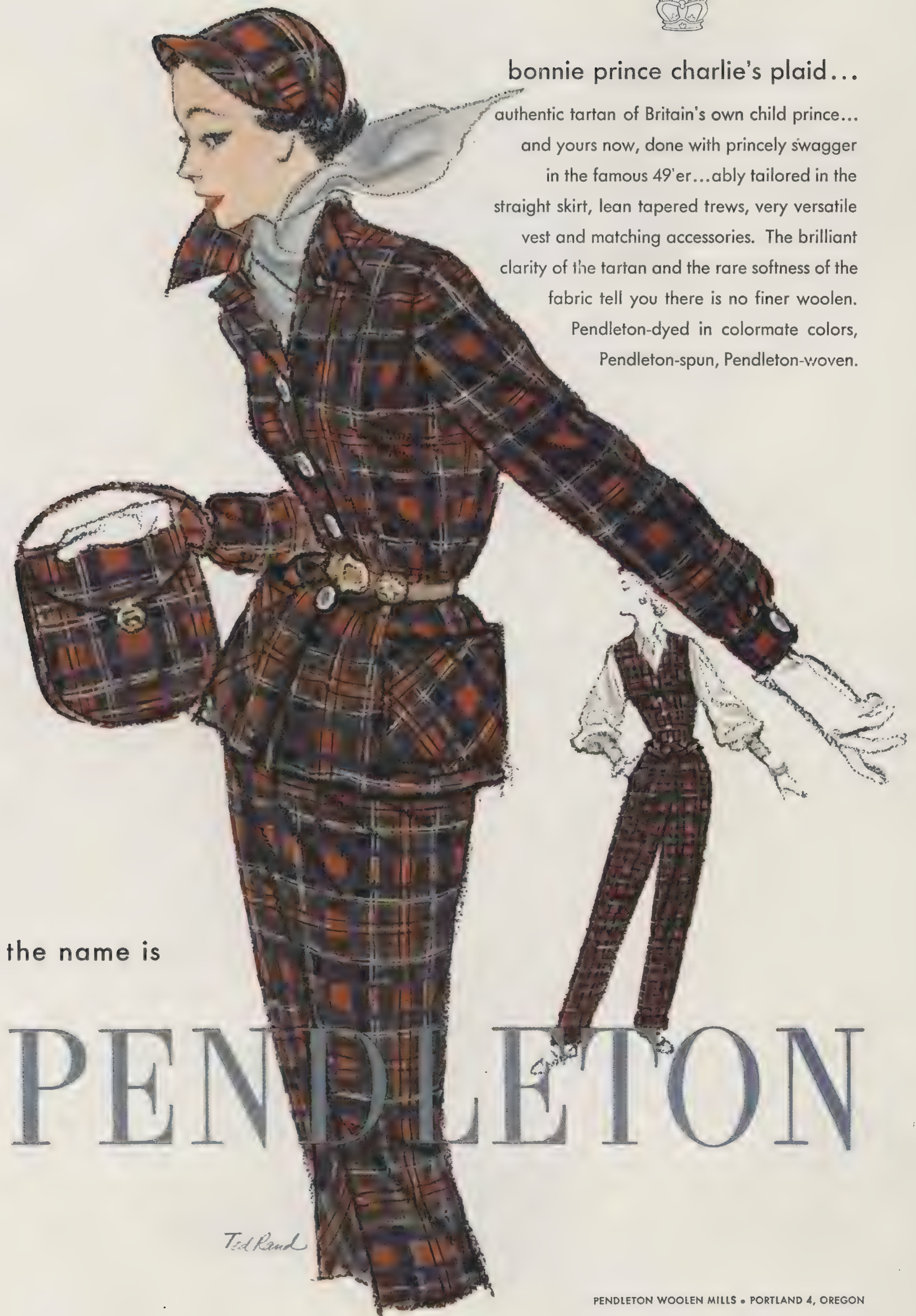
vest and matching accessories. The brilliant

clarity of the tartan and the rare softness of the

fabric tell you there is no finer woolen.

Pendleton-dyed in colormate colors,

Pendleton-spun, Pendleton-woven.



the name is

PENDLETON



TAILORED BY ORIGINALA IN STROOCK'S PURE VICUNA, KASHMR, CAMEL'S HAIR OR ORIGINALA FLEECE; THE RAREST AND MOST  
PRECIOUS FABRICS IN THE WORLD. FOR STORE NEAREST YOU, WRITE: ORIGINAL MODES COMPANY, 512 SEVENTH AVE., NEW YORK 18



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MOST EXCITING  
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(purple edge)  
for slender  
or small legs.  
Sizes 8 to 10½

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for average  
size legs.  
Sizes 8½ to 11

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for tall,  
larger legs.  
Sizes 9½ to 11½

**classic** (plain edge) for largest legs. Sizes 9½ to 11½



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BELLE-CHARMEER

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STOCKINGS IN YOUR PERSONAL LEG-SIZE





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'52 news . . . a Jordan Marsh exclusive.

Fitted . . . with a flare for line.

Adapted from an Italian couturier original.

Lissome, sleek broadcloth.

Junior sizes. 59.95

*Jordan Marsh*  
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# COCKTAIL

*Graceful and elegant, \$5*



*the washable*

*fabric glove*

*with the fit, the feel*

*of fine doeskin*

# GRAND OE

*Gloves*

BY ALEXETTE

*Made by the makers of the famous Alexette Leather Gloves.*



*Pert and precise, \$3.50*

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buccaneer boxes

they're treasures

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*Original*

*at Saks Fifth Avenue (all stores)*

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Dramatic new glove fashion . . . the cavalier cuff.

Completely hand-made in France in Gant Madeleine's own

exclusive fabric . . . the finest, most luxurious cotton

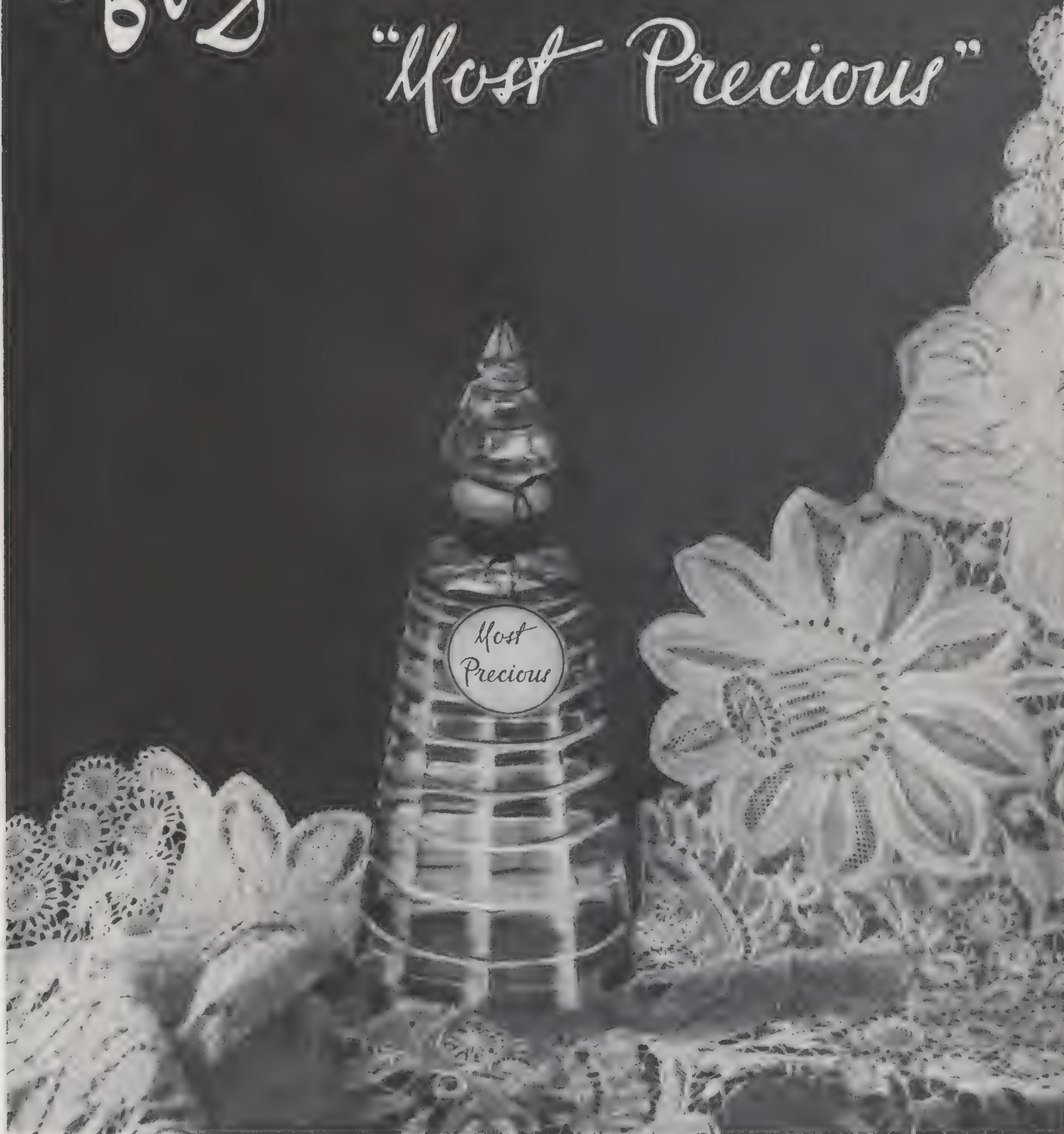
in the world. Guaranteed washable, of course.



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"Most Precious"



"Most Precious" . . . The most precious of all perfumes

—by the creator of "White Shoulders" and "Golden Shadows"



The great occasion coat moves with queenly grace wherever fine fashion rules... its sumptuous collar and tuxedo flange of American broadtail\* glimmer darkly against the blackness of fabulously soft Furanglo. Sizes 10 to 18.  
For name of store, write  
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Kraeler



\*Dyed Broadtail: Processed Lamb  
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FASHION FAVOR

**1** NATHAN & STRONG—cocktail dress,  
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Chantilly-type Lace by Ametex.

**2** COUNTESS LAYNE—peignoir and gown,  
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**7** KAPLAN & LEWIS—wedding gown of exquisite  
lace by Ametex over bridal satin.







*Lennox*

FOR STORE NEAREST YOU, WRITE LENNOX BAGS, ST. LOUIS, MISSOURI.



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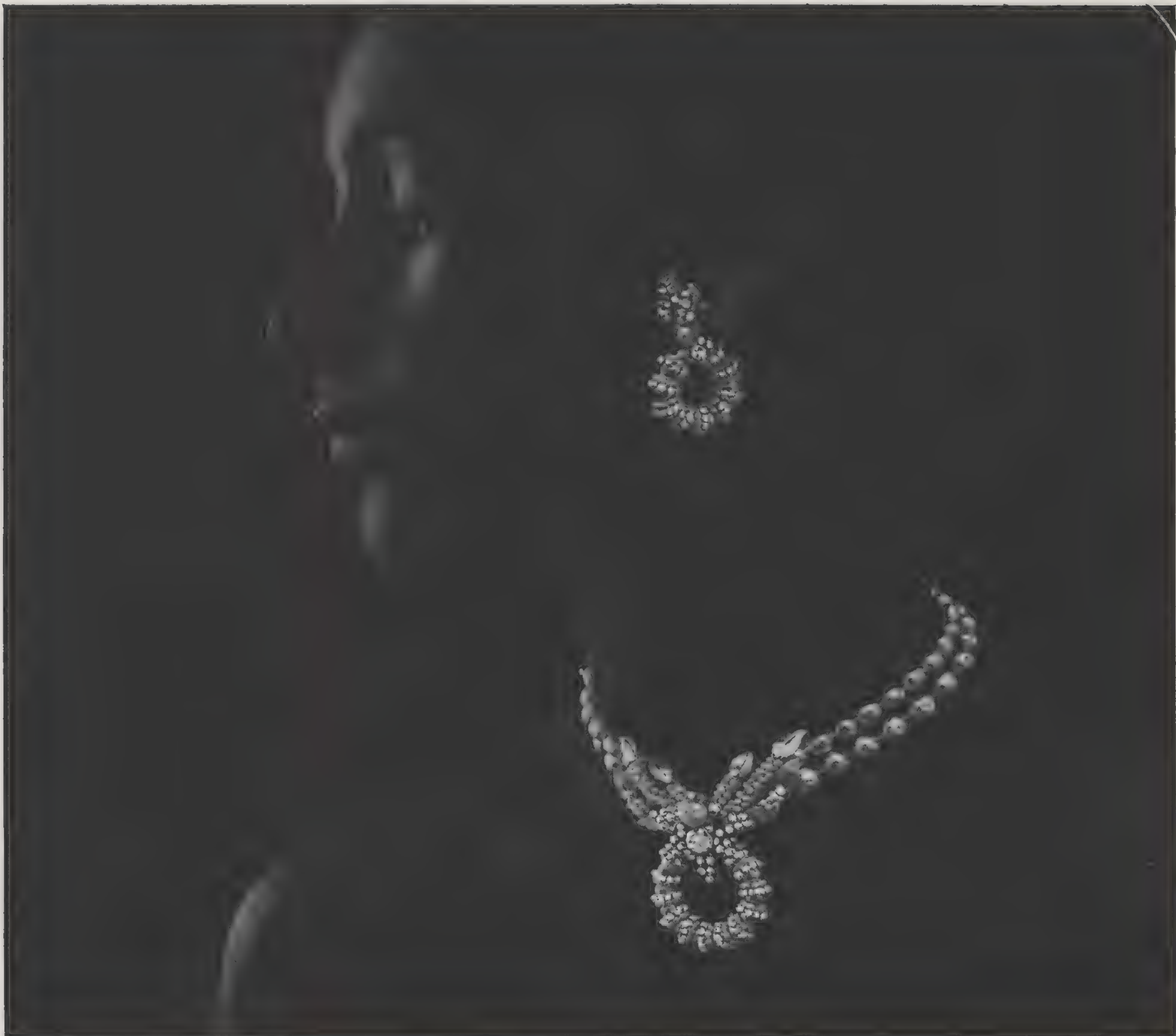


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2 oz., \$3  
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that speaks for  
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An exotic counterpoint  
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INTRODUCING

a breeze-fresh idea by Towle...

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— vibrant Modern  
with gentle manners

Designed expressly for  
*your* table — variable as a  
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Southwind's mood is *your*  
mood: genial and friendly,  
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It dramatizes in solid silver  
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This is modeled into the  
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both luncheon and dinner.

TOWLE has crafted Southwind  
for your lifetime in solid,  
SOLID silver. Yet \$33.50  
buys a six-piece place setting,  
\$4.50 a leaf-lovely teaspoon.

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**TOWLE STERLING**  
Newburyport, Massachusetts





lotus



celia

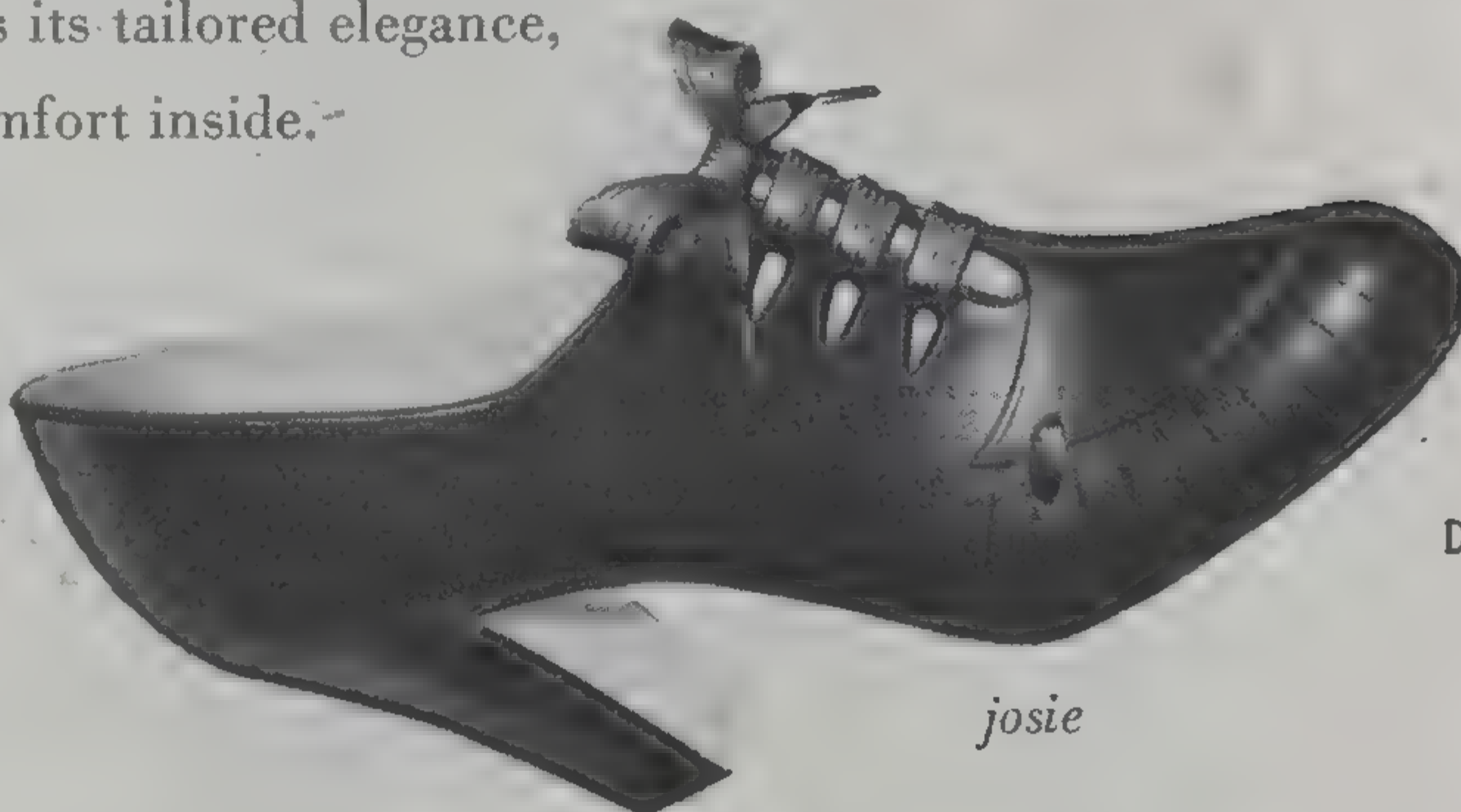
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New—the slim silhouettes, slender heels and stitched wrapover vamps of these Selby ARCH PRESERVERS. Softly made of the softest calf, each shoe shows its tailored elegance, fits and feels like a glove, hides famous comfort inside.

**\$1495 to \$1895**  
slightly higher in western states  
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unless this trademark is on the shoes, they are not genuine Selby ARCH PRESERVERS



josie

1952  
Is Selby's  
Diamond Anniversary Year  
The 75th

# Selby ARCH PRESERVER Shoes

SELBY FIFTH AVENUE at 36th St., New York City, and your leading Shoe and Department Store . . . Manufactured for women by THE SELBY SHOE COMPANY, Portsmouth, Ohio . . . for men, J. P. WRIGHT & CO., Rockland, Mass. • IN CANADA, MURRAY SELBY, LTD., LONDON, ONTARIO • IN GREAT BRITAIN, MANFIELD & SONS, LTD., NORTHAMPTON • IN AUSTRALIA, SELBY SHOES (AUST.) LTD., SYDNEY • IN NEW ZEALAND, SWINTON & OATES, LTD., AUCKLAND • IN ARGENTINA, ALBERTO GRIMOLDI, BUENOS AIRES • IN URUGUAY, SASSI, S. A., MONTEVIDEO  
Selby Shoes the World Over—Established 1877 Copyright, 1952, The Selby Shoe Company



# Carter's

*Vintage  
pastels*



\* Yes made by the makers of  
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NYLON TRICOT SLIPS IN FASHION-EDITED COLORS . . . to wear under the Vineyard colors of autumn. Like the heart petals of flowers, they complete the all-together elegance of your dress plan. And Carter's 14-karat nylon tricot, drenched with Ametex nylon lace, looks so cherished in Pink wine, Pale gold, Champagne . . . the Vintage pastels. This prized Carter slip comes in black, white, platinum and navy, too. Sizes 32-42. \$8.95 . . . small price for a treasure. In fine lingerie shops. For store near you, write The William Carter Co., Needham Heights, Mass.



your eye can tell... it's Corocraft



about \$2

Pompadour  
about \$5



about \$3

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about \$5

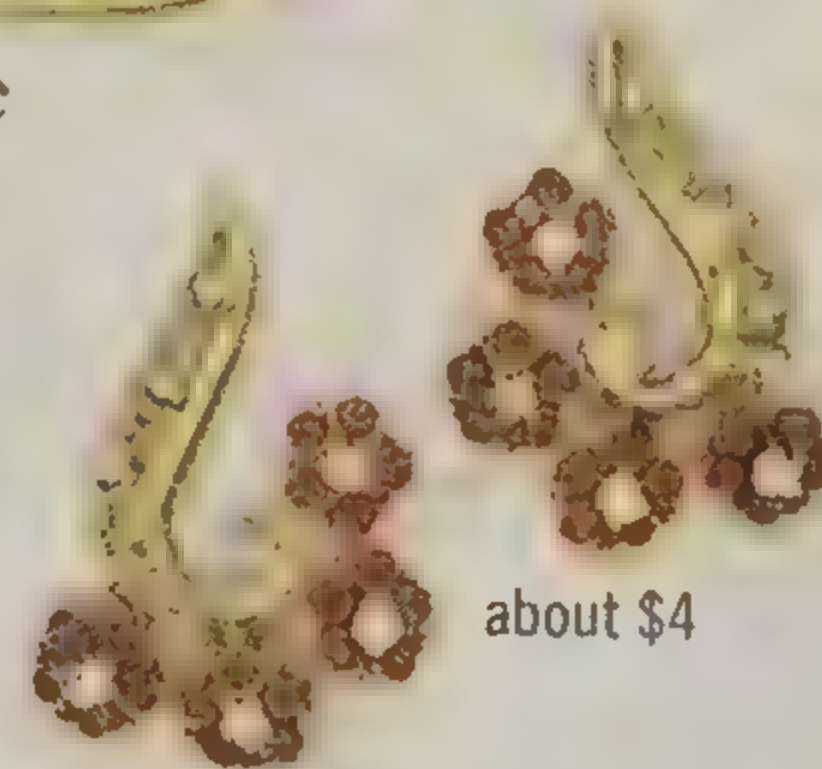


about \$5

Lorraine  
about \$5



about \$4



about \$4



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Write for "Your Coro Scope,"  
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AMERICA'S BEST DRESSED WOMEN WEAR CORO JEWELRY

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Nylon  
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AN AUTHENTIC  
Prize-Winning  
FRENCH DESIGN



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*Nancy Tucker is first to present the newest development in Nylon Tricot, with the look of an expensive Baguerra import! Here's a fabulous Natona tricot with a lush, dull crepe-like feel and handsome drape; it's like the touch of a flower-petal next to the skin. Washes in a flash! Presented in a duet of prize-winning French designs for fall. About \$9.95. Sizes 32 to 38. White, Pink, Blue, Brown or Black*

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WEAR "FASHION TIP" I\* . . .

The glamorous new 60-gauge  
stocking by Gotham Gold Stripe!

Its only visible reinforcement,  
Gotham's ingenious Secret Toe!®

Coordinated Proportioned for perfect  
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Only the finest stockings in the world have the Gold Stripe!



\*T.M.

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want to realize true grandeur, act alone."

BY JEAN BESSE

**O**uistiti, like bridge, is played with a pack of 52 cards, with the four players known by the usual terms of North, South, East, West.

Unquestionably, bridge is a wonderful game. The trouble with it is that one must put up with a partner. Let us abolish this malevolent creature, the partner. And then, we will see the birth of a new kind of bridge. This is Ouistiti, sometimes called "Chinese Bridge."

A game of Ouistiti consists of 16 deals. The deal is passed

along each hand, counterclockwise.

In Ouistiti, unlike bridge, the player gets penalized for over-tricks, scores if he makes his bid of "no trick," and only gets credit if he makes the exact number of declared tricks.

**The deal.** In Ouistiti, all the cards are not necessarily dealt out. Each deal is different. In the first hand, each player holds just one card. In the second, three cards are given to each player. The sixteen deals are shown in the table below:

1st deal:	South	gives	1	card	to	each	player.	Bonus*	20
2nd "	West	"	3	cards	"	"	"	"	60
3rd "	North	"	5	"	"	"	"	"	100
4th "	East	"	7	"	"	"	"	"	140
5th "	South	"	9	"	"	"	"	"	180
6th "	West	"	11	"	"	"	"	"	220
7th "	North	"	13	"	"	"	"	"	260
8th "	East	"	13	"	"	"	"	"	260
9th "	South	"	13	"	"	"	"	"	260
10th "	West	"	13	"	"	"	"	"	260
11th "	North	"	11	"	"	"	"	"	220
12th "	East	"	9	"	"	"	"	"	180
13th "	South	"	7	"	"	"	"	"	140
14th "	West	"	5	"	"	"	"	"	100
15th "	North	"	3	"	"	"	"	"	60
16th "	East	"	1	"	"	"	"	"	20

\*See explanation of bonus under scoring.

Whenever the deal numbers less than 13 cards (deals 1 through 6, 11 through 16), the dealer turns up the next card on the pack, after the deal. The turned-up card denotes trump.

When all the cards are dealt out (that is in deals 7, 8, 9, and 10), there is no trump card, and the hand is played in no trump.

**The bid.** After the cards are dealt, the players declare the number of tricks they believe they can make.

The player on the left of the dealer opens the bidding and this continues counterclockwise around the table. There is only one round of bidding.

The bid of a player is considered "made" when he has won the exact number of tricks which he has declared. The tricks over the bid, or tricks below the bid are called "failures" and the player is penalized for these.

**Rules of the game.** The player on the left of the dealer leads the first card. The player who wins a trick automatically leads the next card. One must follow suit if one can. When one can't follow suit, the player can either trump, overtrump, undertrump, or discard. (It is never necessary to trump or overtrump.)

One proceeds according to bridge rules, with the following ex-

ceptions:

1. There is no dummy.
2. There are no partners.

After the players have played all the cards in their hands, the points are added up according to the following system:

**Scoring.** The points of the game are scored individually. A player does not make his contract when he has overbid or underbid. He subtracts 50 points for each "failure trick." (The score of a player can therefore be a minus number.)

When a player has completed his bid (making exactly the number of tricks he declared), he scores to his credit:

- a) 30 points for each trick.
- b) a bonus of 20 points for each card he was dealt.

The bonus therefore increases in proportion to the number of cards used in the deal. It reaches 260 points for deals 7, 8, 9, and 10. Each deal, with its cumulative score, starts with a new total, as in Canasta.

**Ouistiti.** All bids are advantageous if one fulfills the original contract. The primary objective is to bid reasonably and make your contract. However, in deals 3 to 14 (which have at least 5 tricks) a player may make a special bid—that of Ouistiti.

A Ouistiti contract is one half of the tricks in a deal—plus a half



## OUISTITI

count (the majority, by one, of available tricks).

For instance, in deals 6 and 11 which have a total of 11 tricks the Ouistiti bid is 6 tricks ( $5\frac{1}{2}$  plus  $\frac{1}{2}$  equals 6). When all cards are dealt—in deals 7 through 10—the Ouistiti bid is 7 tricks.

EACH PLAYER WHO HAS BID AND MADE OUISTITI DOUBLES THE BONUS INSTEAD OF SCORING THE USUAL VALUE.

After the results of the 16 deals have been totalled for each

player, the score might read:

South	West	North	East
+500	+180	-210	+1570

There are two ways of scoring:

a) The simplest method of settling with the winner is for each player to subtract his score from the winner. In the above example East wins 1070 points from South; 1390 points from West and 1780 points from North.

b) Actually the fairest way to make the final count is for each player to settle his own score individually against each of the other 3 players:

South wins from West  $500 - 180 = +320$

South wins from North  $500 - 210 = +710$

South loses from East  $500 - 1570 = -1070$

This breaks down into the following points:

Results at the end of the game: {	South	West	North	East
	+500	+180	-210	+1570
Differences of points between individual players: {	+320	-320	-1780	+1780
	+710	-1390	-710	+1390
	-1070	+390	-390	+1070
Net gains and losses:	-40	-1320	-2880	+4240

In this case, East is the winner with 4240 points while South, West, and North each lose 40, 1320, 2880 points.

### SOME EXAMPLES AND COMMENTS

*First hand:* South deals one card to each player and turns over the jack of spades. The players' hands are as follows:

		♠ 8	
♦ A	N.		♥ 6
	W.		
	S.		
		♠ 10	Jack ♠

Since South dealt, it is West's turn to make the first bid. West holds the ace of diamonds and also has the lead. However, he knows someone may be holding a trump card, so West bids "no trick."

North holds a trump card, the 8 of spades. He figures that East and South probably do not hold higher trump cards and since West has bid no trick, North declares one trick.

East has the 6 of hearts. He declares "no trick." After their bids, South, holding the 10 of spades, doubts that North has a higher trump. As there are 8 trump cards under ten and only 3 over (since the jack of trumps is already turned up), South believes that there is a chance of making the trick and bids one trick.

The bids made, West leads with his ace of diamonds: North trumps with the 8 of spades; East throws his 6 of hearts; and South overtrumps with the 10 of spades, winning the trick.

In this hand, every player has fulfilled his contract, except North who has made one "failure" trick.

South scores: 30 points for a bid declared and made: plus 20 points bonus for one trick, or 50 points in all.

West fulfilled his bid of no tricks and scores 20 points for bonus. East also has 20 points for bonus. North did not make his contract of one trick and loses 50 points.

*Fourth deal:* East deals 7 cards to each player and as trump turns up the 4 of hearts. South (on the left of the dealer) bids first:

South bids 2 tricks  
West bids 4 tricks (which is Ouistiti)  
North bids no trick  
East bids 3 tricks  
South makes 2 tricks; West, 1 trick;  
North, no tricks; East, 4 tricks.

South and North have completed their bids, while West has gone down 3 and East 1. The bonus for completing the contract is equal to 20 times the total number of tricks (7):  $20 \times 7$  equals 140 points.

### The score for the fourth deal

	South	West	North	East
Failure Tricks		-150		-50
Bonus	+140		+140	
Contract Made	+60			
Total score for 4th deal	+200	-150	+140	-50

These results must naturally be added or subtracted from the score of the preceding hand. If West had fulfilled his contract, he would have made Ouistiti, scoring 120 points for his bid of 4 tricks, plus a double bonus of 280 ( $2 \times 140$ ) for Ouistiti, making a total of 400 points.



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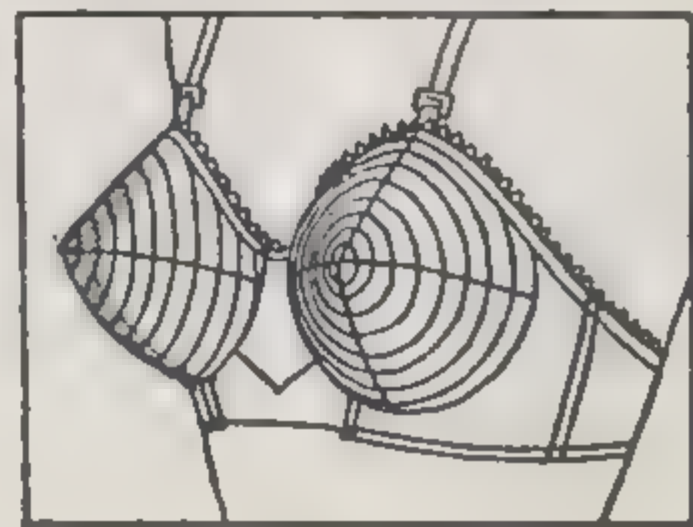
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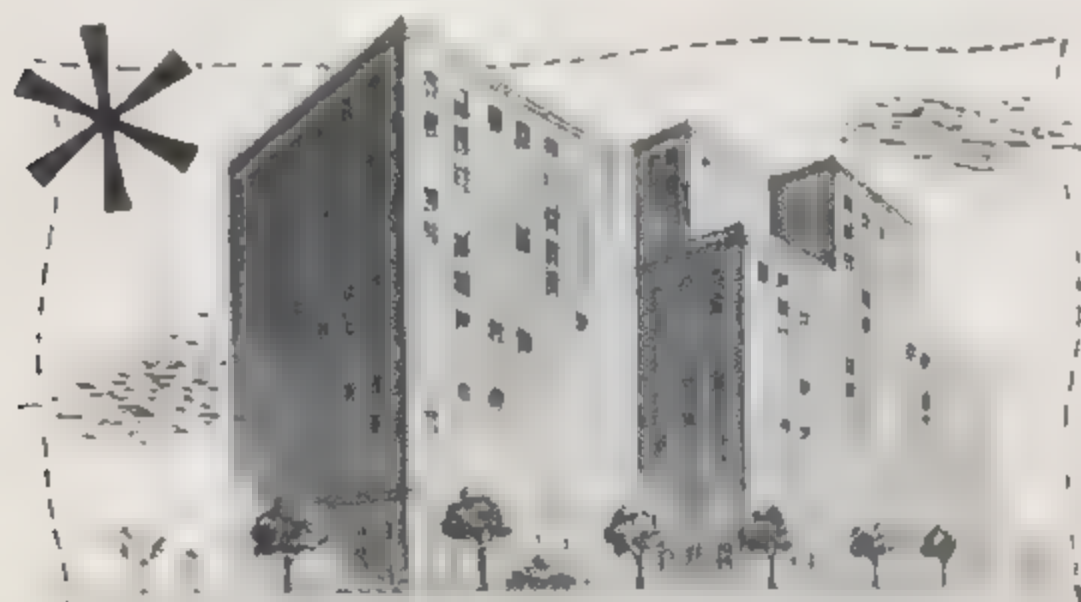
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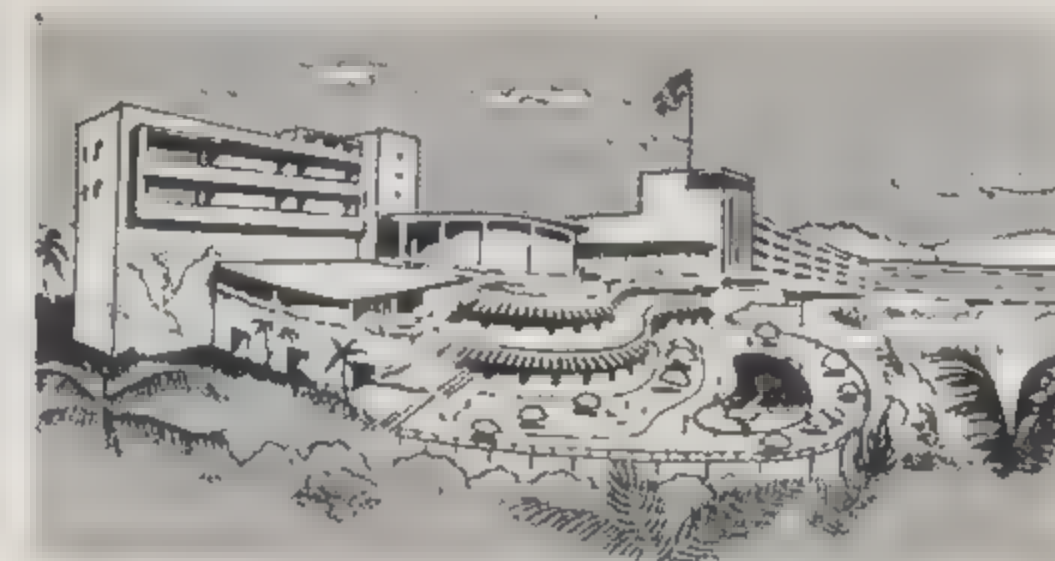
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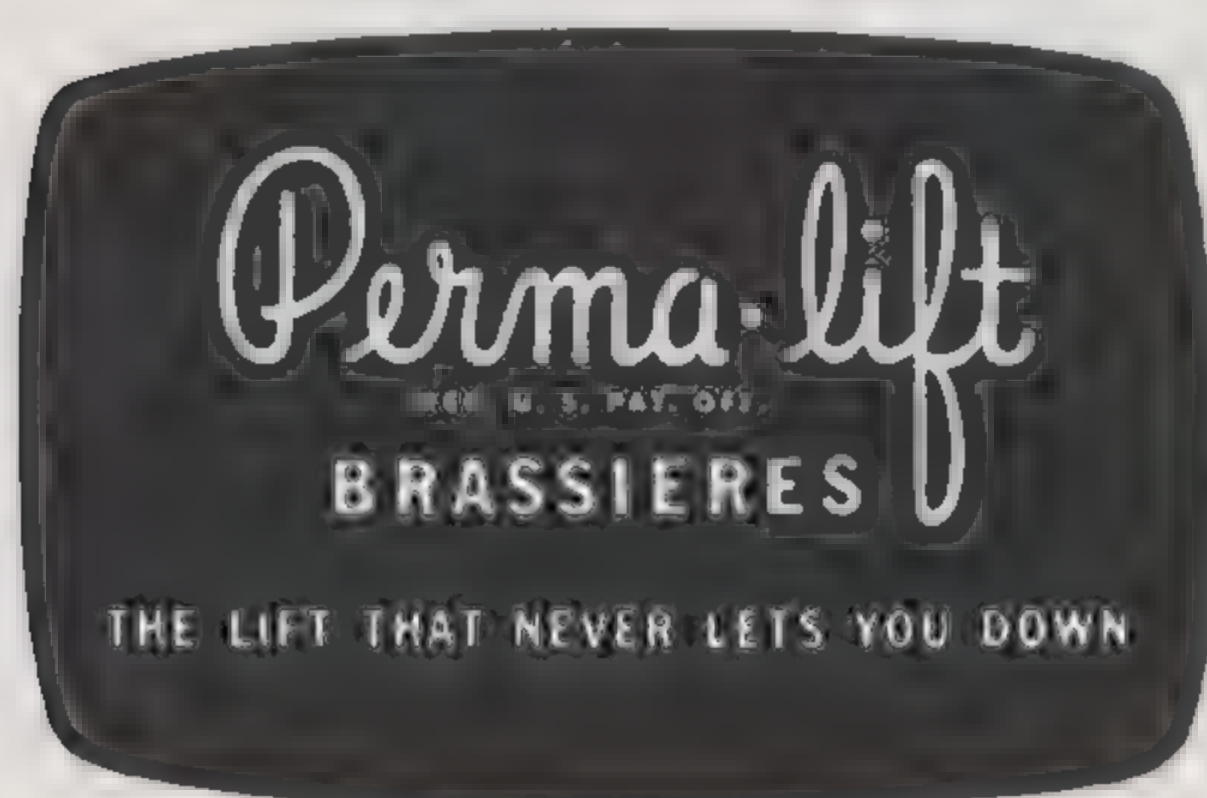
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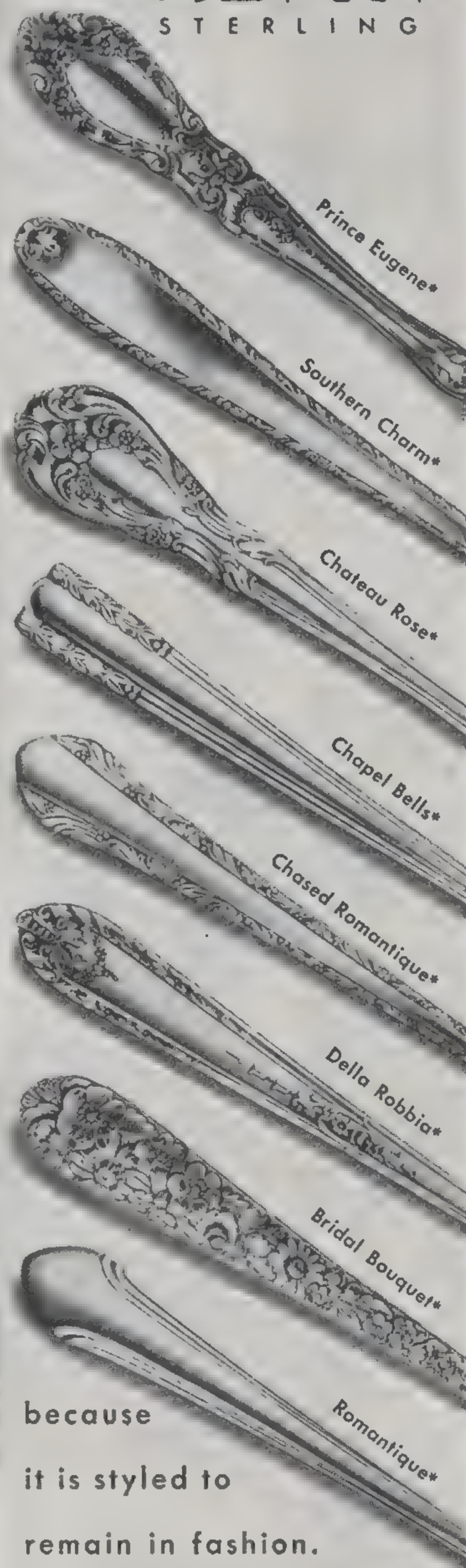
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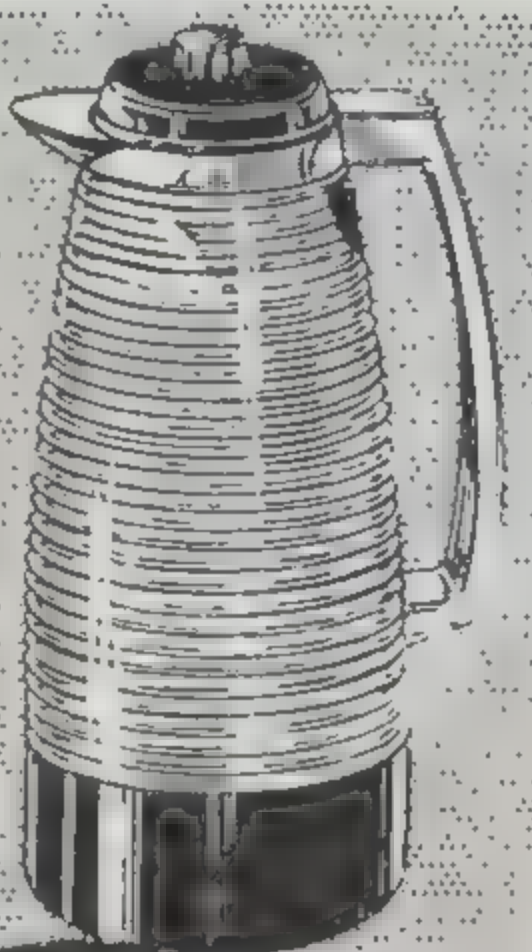
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Left: Between ropes of beads  
and a long or short dinner skirt:  
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Right: An around-the-house  
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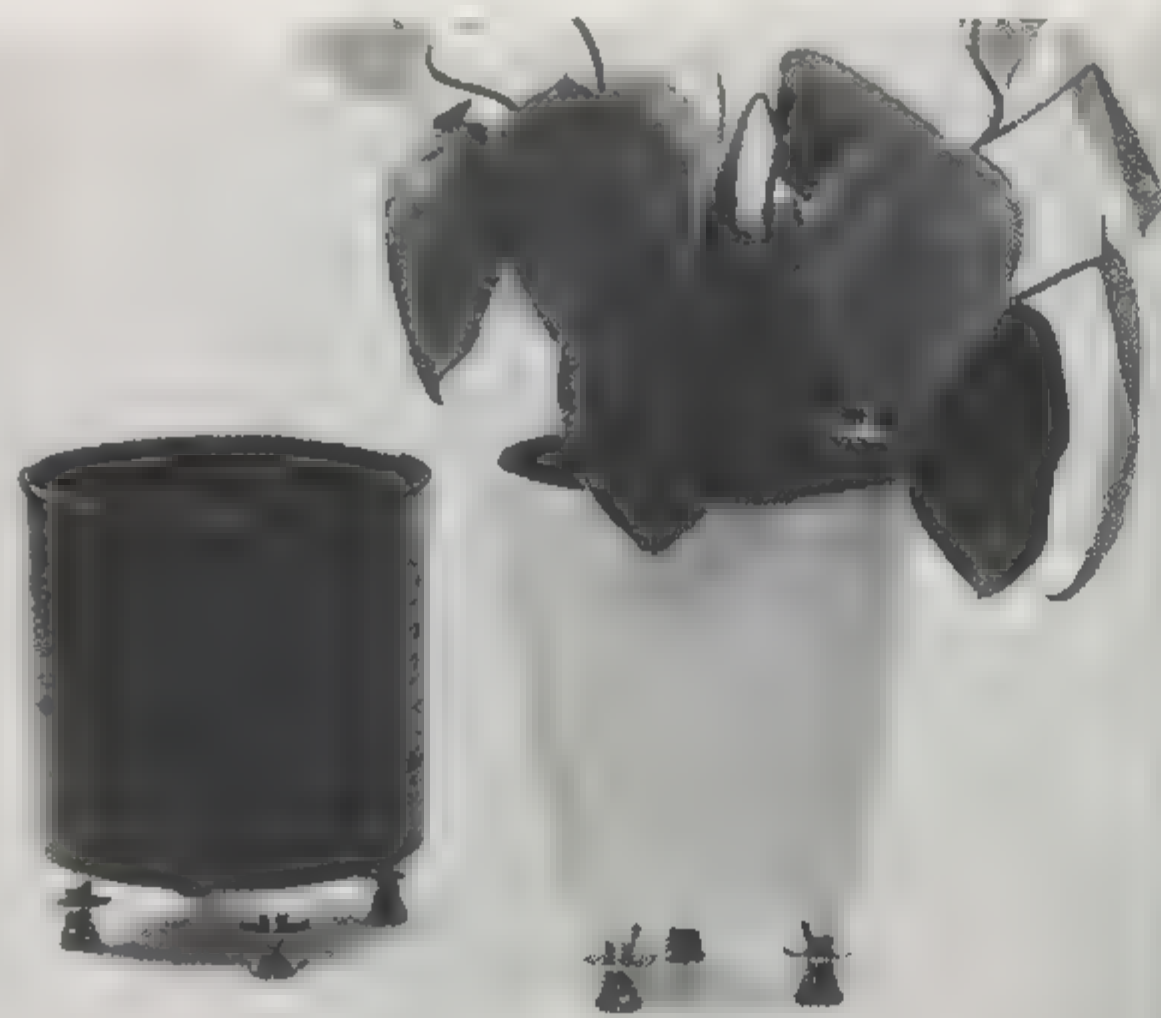


*Left:* Forecaster (non-political). Plastic eight-ball filled with yes, no, and maybe answers which appear at a little window in answer to questions (and a gentle shake). \$1.95; The Game Room, 1538 Connecticut Ave., N. W.

*Right:* Welcomely plain black and white *cachepots* of *un-shiny* metal, mounted on shiny gilt legs. Each, \$4 ppd. Mac Mannes, Inc. 1312 G Street, N. W.



*Left:* What a child-size chair ought to be: both good-looking and sturdy. This, of oak in its natural colour, with a woven fibre seat. \$6.50, exp. coll. Southern Highlands Craft Shop, 1649 K Street, N. W.



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Brooke  
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Pure Silk  
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Hand-blocked silk prints. Wine, blue, gold or green on a grey ground. \$10

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A collection made expressly for us... shown... ombre-striped tie silk, wool-ribbed... 29.95

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**NAPOLEONIC MINIATURES** UNPAINTED FIGURES

Each soldier consists of from 4 to 8 finely detailed metal castings, easily assembled with cement. Regimental color card serves as guide for painting. Each kit in a clear plastic cylinder that may be used as a display for the figure. Model approximately 3" high.

**\$1.25 each figure**

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**CORR'S MILITARY MINIATURES CATALOG**

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For the discriminating collector or student of historical characters, Corr's can now offer a limited number of exquisite miniatures in standard 54mm size, hand painted by VERTUNI of Paris, one of Europe's outstanding figure artists. Free lists now available.

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*Sculpt-Ur-Own*  
BY  
Julienne

**WOMEN WHO SEW** know a good dress form is essential, but usually expensive. Now, Julienne, dress-maker-teacher, makes it possible to have a perfectly molded dress form at low cost—because you help make it. Her "Sculpt-Ur-Own" kit contains everything you'll need plus full directions. It's surprisingly easy, and the finished product will be definitely "you."



Kit . . . \$5.95 Add 50c postage east of Mississippi; 75c west.

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DRESS —  
*Oley Cassini*

SHOES —  
*Capezio*

BREATH OF  
SPRING CAPE

**RAYMOND**  
350 EAST 1st SOUTH  
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HIGHLAND  
CRAFTS  
SHOP**

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Captivating story-book characters  
brought to life in hand-made,  
kapok filled, colorfast cotton  
cuddle toys.

Gretchen (shown below) 2.75; Humpty  
Dumpty 3.50; kangaroo 3.00;  
turtle (shown below) 2.75; monkey  
or zebra and baby 2.50; rabbit,  
skunk or cat 2.25.

All prices postpaid.



Gretchen approximately 12" x 14".



*Shadowy Chantilly*

Imported lace in black or  
navy over palest peach  
chiffon. Sizes 12 to 16. \$25

*Raleigh*

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**French Alencon  
LACE BLOUSE**

Exquisite French Alencon Lace blouse  
with chiffon lining can be worn as an  
over blouse or as an evening separate.  
White, beige, and mauve. Sizes 10 to  
20. Mail orders accepted.

**\$22.95**  
POST PAID

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1108 CONNECTICUT AVE. N.W.  
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GUARANTEED SERVICE!  
*Dyeing*  
by  
*Denihan* IS AN ART

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guarantee not to shrink out of fit.
- We boast article will not appear  
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Specify Domestic Dye.
- Dry cleaning ribbon, knits, lamé,  
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Suede Suits.....from \$8.00  
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**SHOP HOUND**

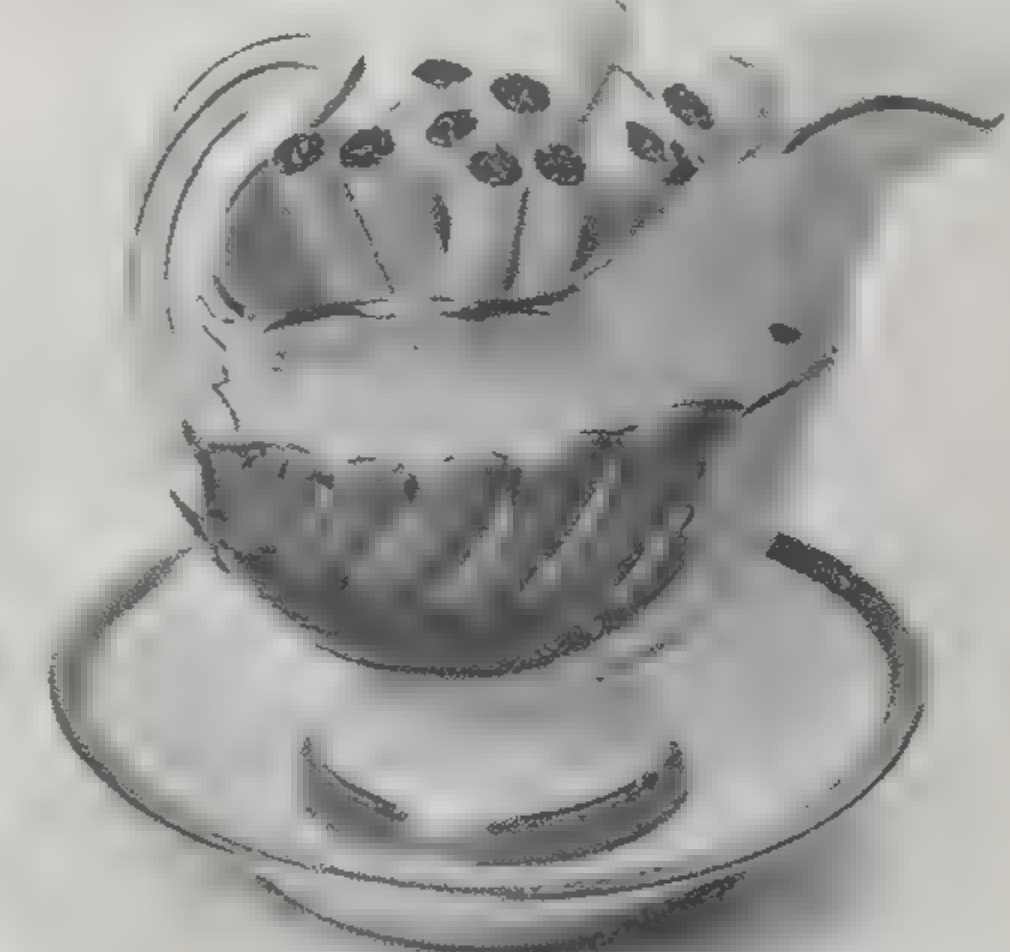


Right: From a shop with shelves-  
ful of beautiful white china—  
and nothing but white china—  
"Racine," by Hutschenreuther.  
Dinner plate, \$1.75. Federal  
Supply Co., 1716 H St., N. W.



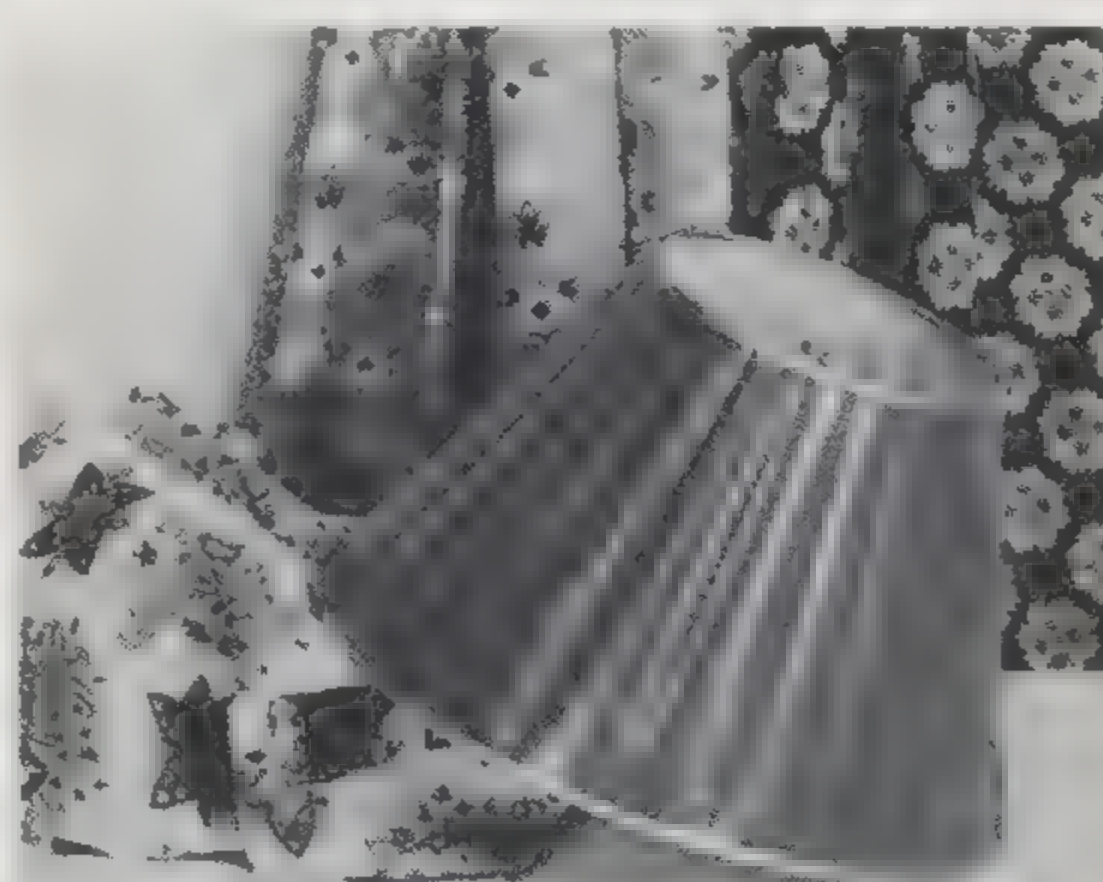
Left: The bare shoe, a  
particularly pretty version:  
three black suède straps,  
embroidered with caviar-like  
black beads. \$24.95, J & J Slater.  
1151 Connecticut Avenue, N. W.

Right: From Portugal, a green  
and white china sauce-cup  
its flowing lines accented with  
gilt. For cigarettes, flowers,  
or even . . . sauce. \$10 ppd.  
John Robert, 1821 M St., N. W.



**In Georgetown...**

Georgetown shops—as different as Georgetown, and as likely as not to  
be found in some of the beautiful old Federal houses that were begin-  
ning to make this section famous before Washington itself was built.



Left: A look at just two of the  
hard-to-find sorts of things  
you find at Little Caledonia, the  
Georgetown shop that's a cross  
between a general store and a  
decorator's shop. Here, good plain  
lamp shades at a good plain price  
(this, \$2.40, for almost any colour).  
And old-fashioned calico fabrics  
at \$1.25 a yard. The address,  
1419 Wisconsin Avenue.

Right: Royal Holland pewter,  
royally steadfast against  
tarnish: a set of three  
beautiful pitchers at \$7.85; \$12.50;  
\$16.50. Foggy Bottom, Inc.,  
3206 O Street.



MIEHLMANN



# IN WASHINGTON

In Georgetown



*Left:* This is a prize—we found it at the Georgetown jewellers, Shaw & Brown—this hand-wrought sterling silver by Erickson. Perceptible only in handling, the careful weighting and balance of each piece. Clearly visible: its slender beauty. Six-piece place setting, \$69. Another reason to note Shaw & Brown—clever special-order jewels. 1618 Wisconsin Ave.

*Right:* Found, at the pink brick house in Georgetown that houses Mrs. Stead's remarkable stock of exactly-the-dress-I-wanted: a well-cut black wool dress with an easy narrowness. Same dress, very good in beige. Either way, \$45. Sizes, 7 to 15. 3212 O Street.



*Left:* Riding equipment from a pair of shops we think unique: one shop outfits the rider; the other outfits the horse. This Tattersall vest for man or woman, of English flannel; \$15 ppd. Stombock's, 3282 M Street.

Georgetown landmark: Stohlman's, an ice-cream parlour (marble tables and all) with a 100-year-old reputation for macaroon ice cream; a somewhat younger reputation for cocktail party catering. 1254 Wisconsin Avenue.

*Right:* Tracked down at the Georgetown University Shop, a man's cashmere pull-over in the hardest-to-locate colour—black. Also natural colour. Sizes 38 to 44, \$25. 1248 36th Street.



The Golden Egg sounds like a good place to find a special present, and it is. The scarf-compact-jewellery gamut includes many new things from France; other possibilities, from cocktail aprons to ceramics. 1422 Wisconsin Avenue.

Antique shops . . . naturally very much at home in Georgetown. Our favourite is the Early American Shop—where collectors of original Colonial furniture, of copper pans and kettles, have a heyday. 1323-1325 Wisconsin Avenue.

## GEORGETOWN ADVERTISER

Published also semi-monthly in the Washington Star

### COLLEGE and UNIVERSITY TIES

The Perfect Gift for the Alumnus or Student is his regimental striped School Tie of pure silk repp!

\$2.50 each Postpaid

Please send the name of the School with Your Check or Money Order to

### Georgetown UNIVERSITY SHOP

1248 36th Street, N.W.  
Telephone: HU. 5252  
Washington 7, D. C.



SHAW & BROWN Co.  
1618 Wisconsin Avenue  
Washington, D. C.  
North 0606

### STERLING SILVER CIGARETTE BOX



\$40.00 Postpaid

Domed Cover—Gilt Lined  
Adjustable Partitions  
6 1/4" x 3 1/4" x 1 1/2"

Send Check or Money Order

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### DELFT BOWL



In 3 sizes:

6 3/4" diam.— 7.85 Postpaid  
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### LITTLE CALEDONIA



\$10.00

plus Postage

Black Wrought Iron Base with  
White Parchment Shade 25 inches high  
Send Check or Money Order

1419 Wisconsin Avenue  
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### Dorothy Stead GEORGETOWN



### COTTON BLOUSE

\$5.95 Postpaid  
with self stripe—sizes 10-20  
in white, navy, red, pink.

### FELT BELT with Watch

\$6.50 Postpaid  
(Tan—also in plaid—sizes 24-30)

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### Natural Pigskin Belt with Bit Buckle



\$3.95 Postpaid

Send Check or Money Order to

### STOMBOCK'S

Fine Riding Apparel

and Saddlery

3278-82 M Street, N.W.,  
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# Mam-Zelle feminine hygiene syringe unit

## the New EFFERVESCENT Way to feminine daintiness

Completely NEW... Developed by one of America's foremost gynecologists... the fastest, safest, most thorough and convenient method of feminine hygiene ever offered!

Unit consists of an unbreakable transparent cylinder with detachable base. Operated by a positive-acting leak-proof valve. No hooks, clamps or hoses. Instantly available for use anywhere.

Delicately scented Mam-Zelle tablets contain medically approved cleansing formula and provide pressure which automatically operates syringe. They are entirely safe and non-irritating.

**UTMOST CONVENIENCE.** In use, Mam-Zelle is a small one-piece unit, held entirely in the hand. When not in use, unit and tablets fit into an attractive purse, unrevealing anywhere.

**LIFETIME INVESTMENT!** Mam-Zelle syringe and tablets in durable "Taffetex" purse, \$6.95 ppd. Mam-Zelle tablets for use with conventional syringe—bottle of 12, only 89¢ ppd.



### THE FIRST REAL IMPROVEMENT IN MORE THAN A CENTURY

Mam-Zelle's wonderful convenience and the refreshing effervescent cleanliness that results from its use, is sure to delight you. Send for fully descriptive booklet.



**Mam-Zelle**

BARCLAY PHARMACEUTICAL PRODUCTS CO. — 1842 E. WALNUT ST., PASADENA 8, CALIF.



### Decorative Drama In Tole

For your entrance hall, dining or living room, use this reproduction of an old French lavabo as a planter. The tole tank above flows water to the plant basin below through the brass spigot. In satin black, dark green or red. Chinese gold pattern shown. Also available with French Pastoral or Provincial Fruit design. 24" overall. Specify design and color when ordering.

\$37.50 ppd.

The Village Vendors • Dept. 8-B  
11733 Barrington Ct., Los Angeles 49, Calif.

### WOOL SWEATER

100% wool sweater, with check trim of skirt fabric; white, navy, brown or black. Sizes 31 thru 40

\$10.95

### WOOL SKIRT

100% wool check skirt; brown and white, or black and white checks. Sizes 10 thru 18.

\$10.95

Specify waist measurement

### NECK SCARF

red, black, brown, navy or white.

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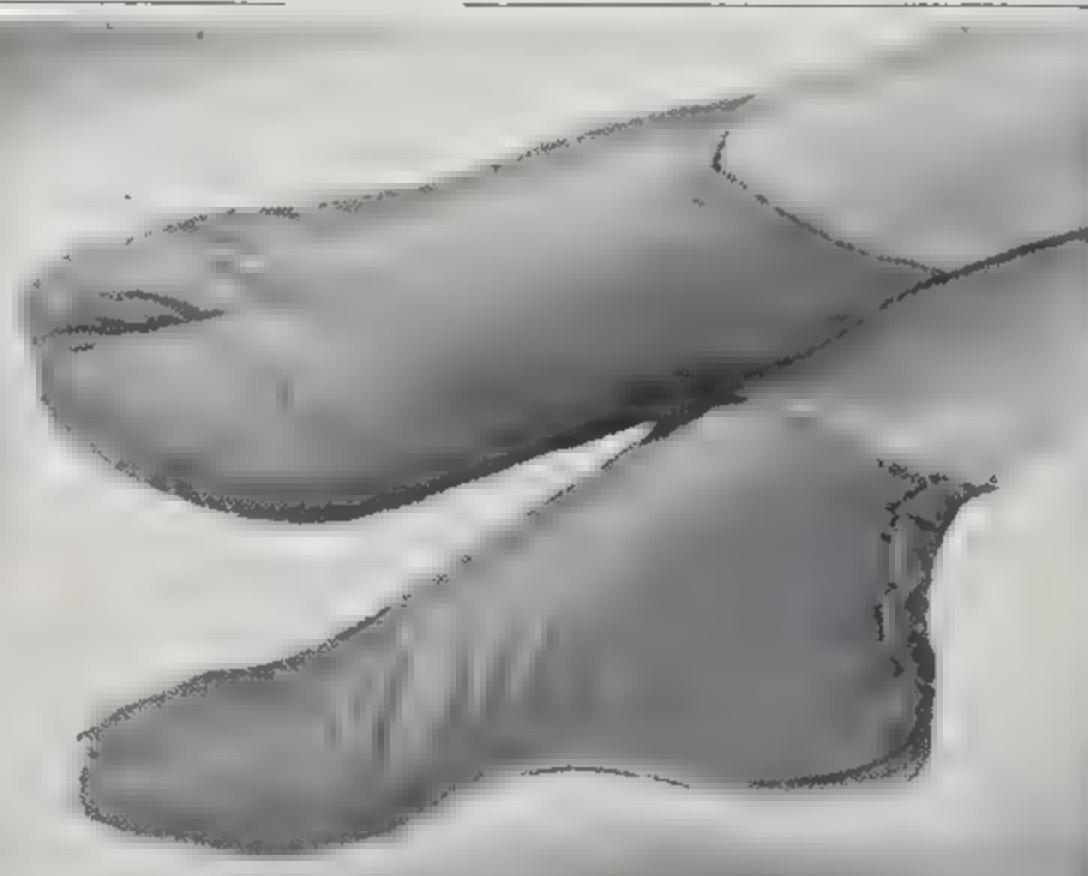


**CARROUSEL**

414 South Lake Ave., Pasadena, California

Add 3% sales tax in Calif.

Mail orders carefully filled... postpaid.



### Lazy lounging in "TABIS" your Imported

Washable cotton "foot-mitten" slippers with wearable canvas soles for all-around lounging or travel. A gift from the orient and oh! so comfortable to wear—and they're contoured to support the ankle. Send hosiery size 8½ to 12 (for men and children, too). Colors: Navy, red, white, yellow. Give second choice.

Only \$1.50 pr., ppd.

(4 pr. for \$5. for gifts)

**LOWE & SONS**

490 N. Los Robles Dept. V-3  
Pasadena 4, Calif.



Made for us, in Paris!

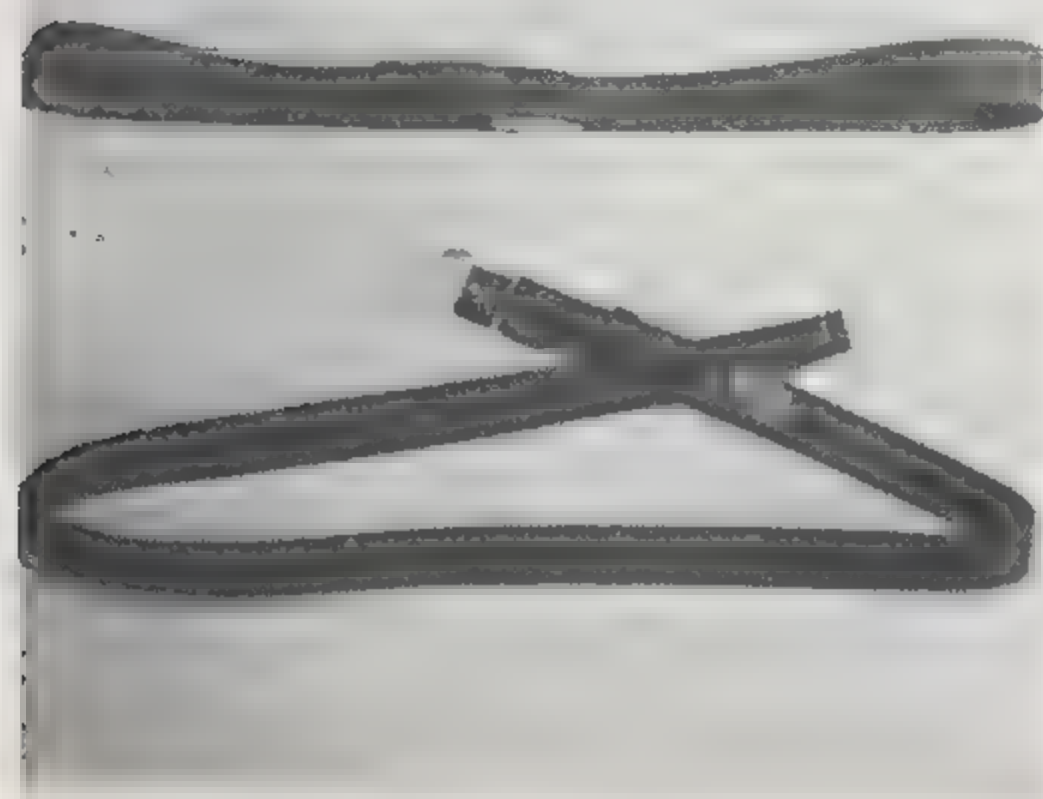
### Man's Suede Belt

In soft, rich French suede, hand-finished, in the much-wanted narrow (1") size. Gold-finished metal buckle, fastens from the reverse side; adds that trim Continental touch—a very smart man's gift. \$12.95 ppd.

COLOURS  
Navy  
Black  
Brown  
In Calif. please add 3% Sales Tax

### Gifts for Men

438 North Rodeo Dr.  
Beverly Hills, Calif.



## SHOP HOUND



Looked for in California: such native specialties as sports clothes, casual accessories for the house, gayety and imagination in any form.



Left: For informal meals, tableware that combines solid Whangee bamboo with stainless steel. Four knives, forks, and teaspoons come to \$13 ppd. Calhawaii, 1059-V No. Lincoln, Pasadena.

Right: A cable-stitch coat sweater, knitted by hand of dark grey wool—really warm, and a good partner for grey flannel. \$60; Matthews, 9490 Wilshire Blvd., Beverly Hills.



Left: White doeskin wool Bermuda shorts; to order, \$27.50. White cashmere sweater with navy-blue edging on the shirt collar, \$18.95. Tweeds, Inc., 500 So. Lake, Pasadena.



Right: In a very clear, soft shade of coral, a wool jersey stole, with a well-shaped hood built into it. Made to order; other colours, too. \$65; Rex, 362 No. Camden Drive, Beverly Hills.



MIEHLMANN

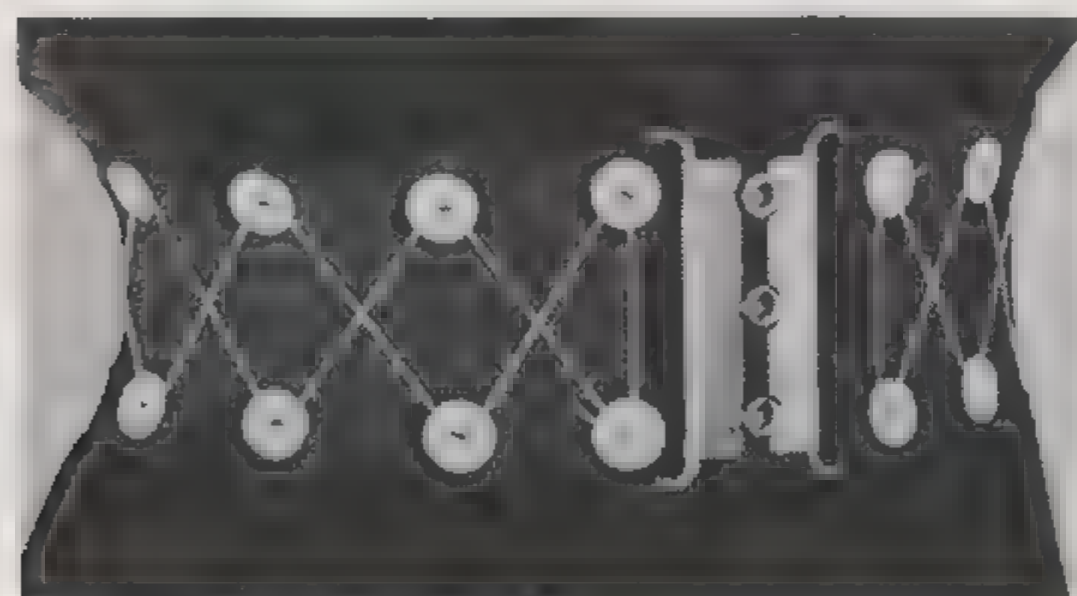


# IN CALIFORNIA



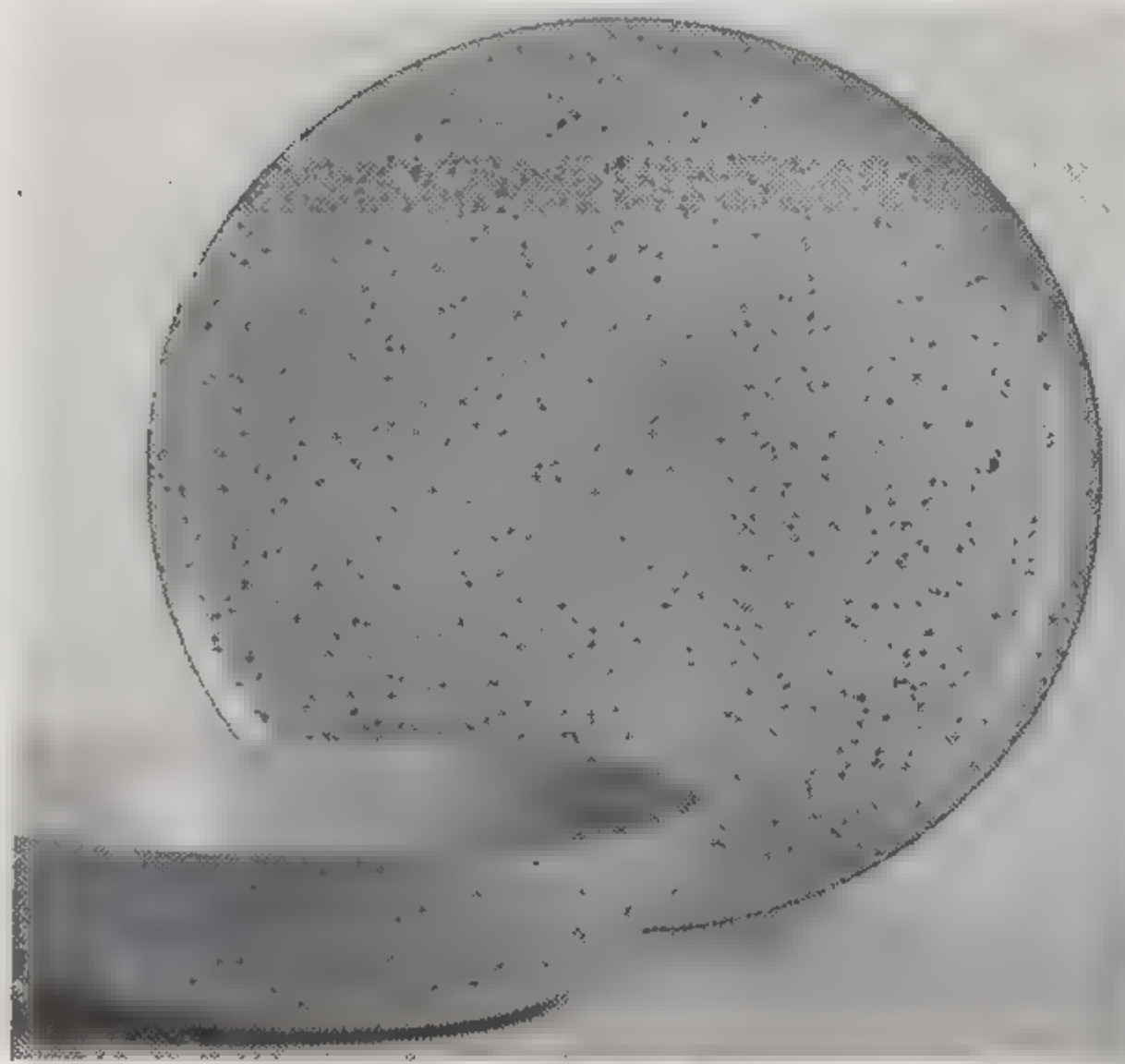
*Left:* Gourds, left their natural pumpkin colour on the outside; painted inside. Shallow gourd (orange inside), \$3 ppd. Deep gourd (green inside), \$5.50 ppd. Van Keppel-Green, 9501 Santa Monica Blvd., Beverly Hills.

*Right:* Purely for the fun of it, a desk spindle encrusted with fake topazes, crystals, and pearls. (Or, instead of topazes: rubies, sapphires, emeralds.) \$7.50 ppd. Pauline Gallagher, 420 No. Rodeo Drive, Beverly Hills.

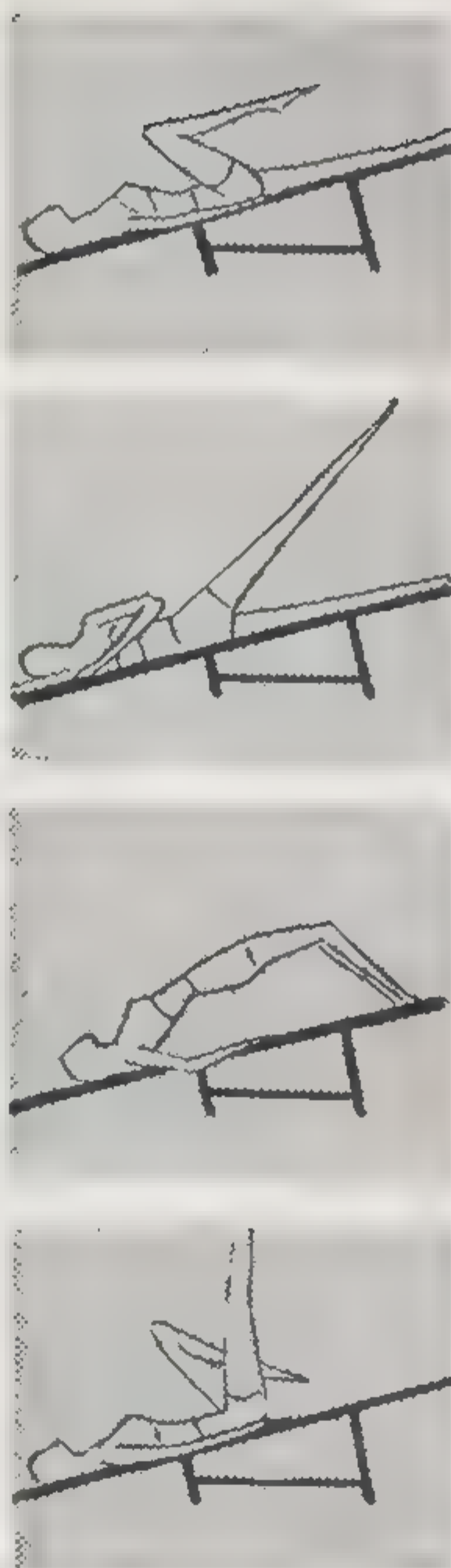


*Left:* New black waist-garter, laced like the sides of a drum with white elastic and buttons. Order by waist size; \$5 ppd. Merrick Enterprises, 3320 Sunset Blvd., Los Angeles 26.

*Right:* Glossy white salad bowl and tray, sprinkled with tiny black dots. Of enamel-finished aluminum. Set, \$10 ppd. Village Vendors, 11733 Barrington Court, Los Angeles 49.



*Left:* Private ear radio—it's heard only by the person who has the ear plug in his ear. Boon for late-at-night listeners; travellers (it's a portable). Red, grey, ivory plastic; \$28.95 ppd. Campus Camera, 1083 Broxton Ave., Los Angeles 24.



## RELAX FOR BEAUTY!

Use the beauty secret of some of Hollywood's most glamorous stars. Get your figure into fashionable shape in the blissful ease of a feet-up-head-down position on the scientifically angled, softly padded

## PIERCE SLANTING BOARD

Prominent beauty specialists recommend it for its benefits to your figure and your complexion—leading health authorities say that the increased activity of the circulation when the body assumes a slant position, helps to relieve nervous tension and fatigue. For beautifying—exercising—relaxing—the PIERCE SLANTING BOARD is your best ally. Not only will you look better, you'll feel better too. Here is relaxation in its most healthful form—a wonderful beauty and health aid.



DeLUXE MODEL Foam Rubber Padded \$29.95. STANDARD MODEL Cotton Padded \$22.50. Both models fold to half size. ECONOMY MODEL Cotton Padded, Non-Folding \$13.45. All models covered with attractive Leatherette in Blue, Green, Red, Tan. Order now for immediate delivery. Charges prepaid anywhere in U.S. Illustrated instructions included.

C. M. PIERCE

1136 SCREENLAND DRIVE

BURBANK, CALIF.

## Irene Somerset

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### BLOUSE

Wool jersey in black, white, ice blue, shocking. Sizes 10-18. \$8.95

### SKIRT

Full circle black taffeta. Corded bottom, side-seam pockets. Specify waist and length measurements. \$12.95



### TAFFETA PETTICOAT

Double taffeta and net ruffle. Ice blue, frosty pink. Each with contrasting shocking net ruffle. Specify waist measurement. \$8.95

Mail orders carefully filled.

## MINK TRIMMED CASHMERE...

Imported cashmere sweater with ranch mink cuffs on ¾ sleeves. Pearl buttoned front. Sleeves are hand-fashioned; collar trim is hand crocheted. Beige only, with brown mink cuffs.

Sizes 10 thru 16 \$49.95



Add 3% sales tax in California.

CARROUSEL

414 South Lake Ave. Pasadena, California

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## Twin sweater set & matching skirt

Custom made sweater set, hand-knit braid trim and detail, in softer-than-cashmere, super kid

Skirt handwoven in Scotland of pure wool, dyed to match; your choice slim or flair

Send bust, waist, hips, skirt length. Colours: beige, green, blue, navy, pink, yellow, red.

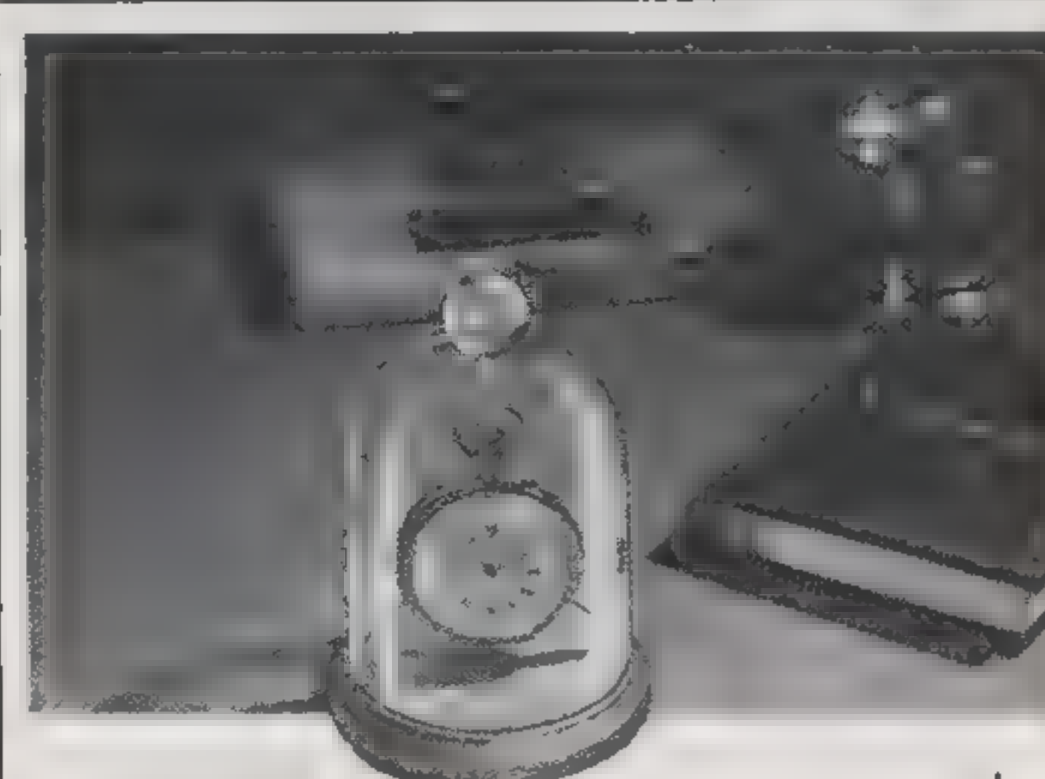
Only \$59.50 set, ppd.

P.S. Skirt complete plus matching yarn, pattern & instructions to KNIT YOUR OWN. We block & finish FREE—Only \$29.95 set, ppd.



Mary Alice

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\$3.95 POST PAID



the HAND-SEWN **LOGROLLER**  
you'll wear in town!



\*HAND-SEWN GENUINE MOCCASIN VAMP

**CITY MOCCASIN**

You've always worn Logrollers in the country. Here's one you'll wear in the city—the **CITY MOCCASIN**—newly created with heels—to take you smartly, comfortably, through all your urban activities. Like all Logrollers, it's *hand-sewn\**, *hand-lasted*, *hand-rubbed*, *handsome*. **14.95**

Red, brown, black calfskin.  
Sizes 4 to 10, widths AAAA to B.  
Mail orders prepaid anywhere.

**Harzfeld's**

Petticoat Lane, Kansas City 6, Mo.



**FINE IMPORTED Barometer**

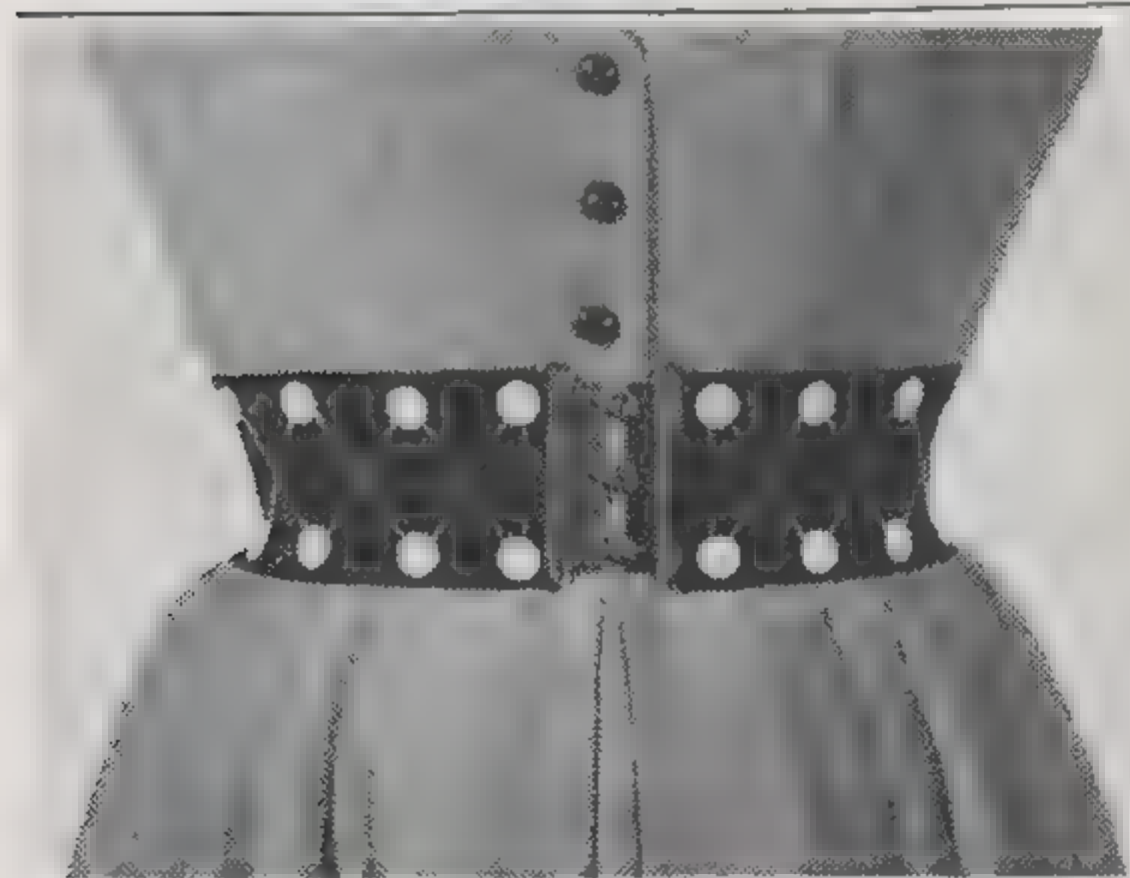
Precision made by old-time German craftsmen, this outstanding ANEROID BAROMETER is very useful as well as decorative. Highly polished, cherry finished hardwood case. Its intriguing mechanism of gleaming brass, behind its durable glass window, reflects excellent workmanship.

A different and practical gift which will be appreciated by those who know fine things. Barometer is 5 1/4" in diameter.

**WONDERFUL  
GIFT FOR  
MEN FOR  
HOME OR  
OFFICE**

**\$7.95** ppd. (No C.O.D.'s, please)

**Campus Camera Shop • Dept. V-2**  
Westwood Village, 1083 Broxton Ave., Los Angeles 24, Calif.



**BELTED BEAUTY**

It's a cinch you'll be in the height of fashion when you wear this hand detailed black elastic belt. Makes your waist 2" smaller to give that hourglass look which top designers declare is chic this year. Unique French drum design achieved with blue, red, silver or gold buttons laced with matching thread—gilded buckle. Wear with dresses, shirt and blouse or patio clothes. When ordering specify button color and waist measure.

Belt 3" wide, black only. **\$5.00**  
No C.O.D.'s ppd.

Write for free gift catalog

**Merrick Enterprises**  
3320 Sunset Blvd., Los Angeles 26, Calif.



**Monogrammed  
bath ensemble**

Our Balboa bath towel by Martex...matching wastebasket and tissue box. In white or pale pink, with blue initial and trim. Unusual XMAS GIFT, but no orders accepted after Nov. 15th.

6-Pc. Towel Set. **\$10.95**  
Tote Wastebasket. . . . . 5.95  
Tote Tissue Box. . . . . 2.95

Express charges collect

Add sales tax if you live in California

**GRANDE MAISON de BLANC**  
3130 Wilshire Blvd. Los Angeles 5



**SHOP HOUND**

*Right:* For at-home evenings, a mandarin jacket of gold-coloured Chinese silk brocade, fastened with frogs. With black velvet pants? **\$19.50** ppd., Lowe & Sons, Pasadena.



*Left:* Gold Coast handkerchief—pink tulle and Alençon lace, threaded with gilt; **\$12.50**. Another pleasant flamboyance, red garters with black lace; **\$3.50**. Juel Park, 344 No. Rodeo Drive, Beverly Hills.



*Right:* From Mexico, a man's white-embroidered shirt in blue-pencil blue cotton; short-sleeved. Also in red, black, white; **\$15** ppd. Gifts for Men, 438 No. Rodeo Drive, Beverly Hills.

**NEW MODERN BAR CHAIRS  
CHARCOAL METAL FRAME with  
WHITE CORD SEAT and BACK**

*Handsome Anywhere*

**\$42.00 EACH SHIPPED  
EXPRESS COLLECT**

30 1/2" x 14"



9501 SANTA MONICA BLVD.  
**VAN KEPPEL-GREEN**  
BEVERLY HILLS, CALIF.

**Tigre** of tucson

brings you an unusual style of Squaw Dress with her exciting new tucked sleeve... smooth fitting blouse and tiered skirt with 8 yard sweep.

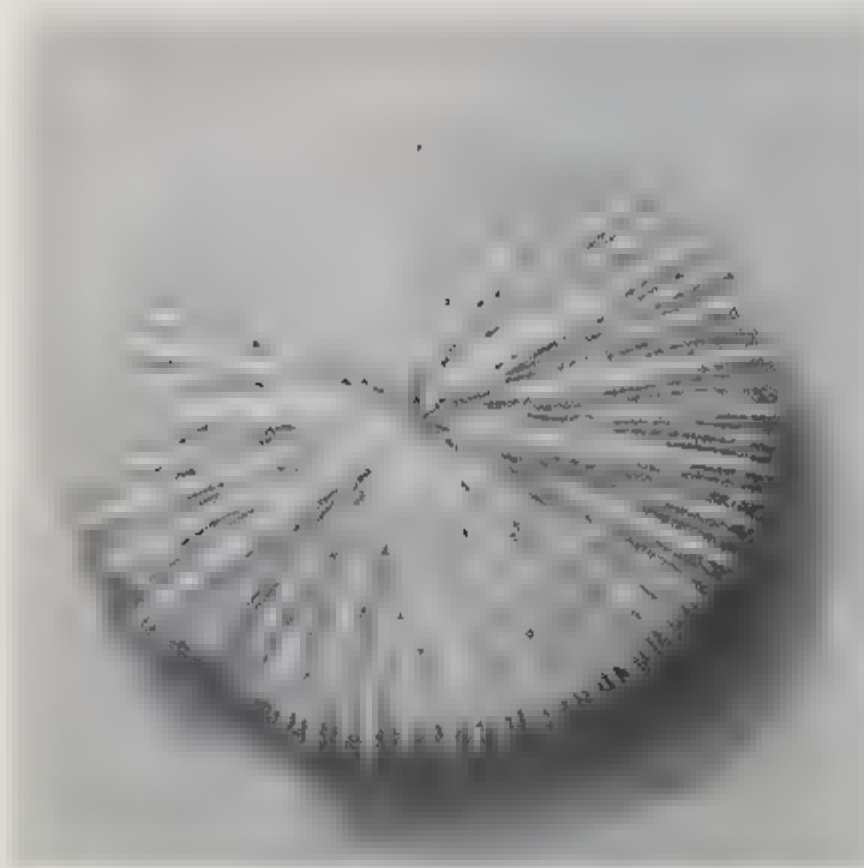


especially processed pre-wrinkled cotton  
Patio Cloth—washable. colors: charcoal, red earth, lantern green, cherry, eggshell, and black. braid trim in contrasting colors.  
Style 204 sizes 10 to 20 **\$29.95**  
postpaid no C.O.D.'s  
**TIGRE, box 51115, TUCSON, ARIZONA**

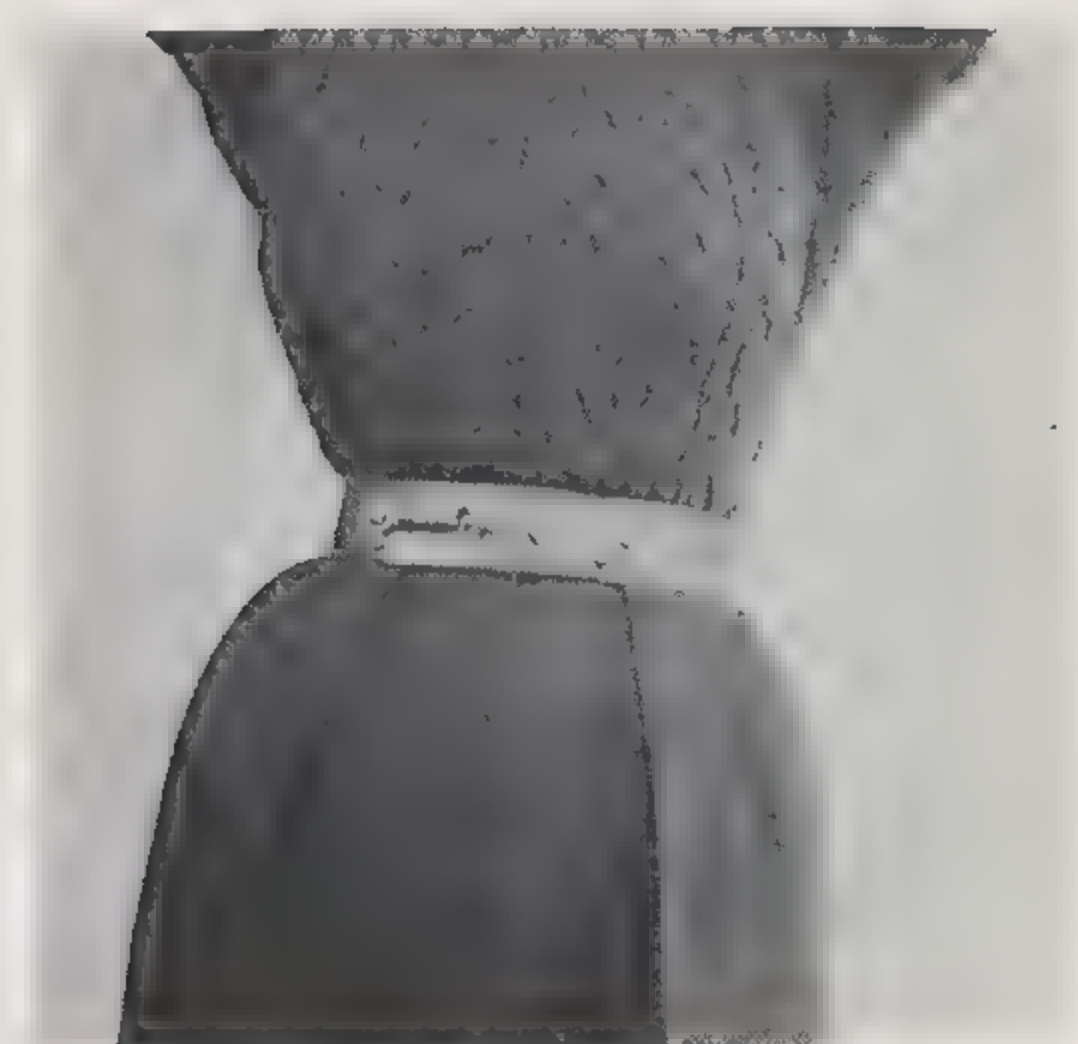


# IN CALIFORNIA

*Right:* Mushroom coral pin—the name exactly describes the colour of this form of coral. Our idea is: on a black dress. \$3.50 inc. tax, ppd. Original Tapoo-Hawes, 14229 Sunset Blvd., Pacific Palisades.



**BENN MANDEL, 370 Seventh Avenue, 31st Street Next to Penn. Sta., N. Y. C. LOngacre 5-2880**



*Left:* When is a belt like a door? When it has a hinge; fastens with a latch. Cowhide in its natural colour; \$3.95 ppd. Order by waist size. Carrousel, 414 So. Lake, Pasadena 1.



*Right: Travelling frame in a bright red leather case; snaps open to show an inside of red velvet and gilt. About wallet size; \$4.95. Jean Long, 251 So. Beverly Drive, Beverly Hills, Calif.*

*Hartenstein* INC.  
EST. 1900  
847 Madison Ave.  
New York 21, N.Y.



DYED NUTRIA  
IN  
"Beige"

from  
Argentina

**\$1400.00**  
plus fed. tax

# Emme

**26 East 56th Street  
New York, N. Y.**



IT'S SAFER TO  
MARK EVERYTHING  
with

**Cash's**  
WOVEN NAMES

FOR HOME • CAMP  
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To keep what you own put a Cash's Woven Name on it! Cash's identify your belongings, protect from loss or misuse, personalize distinctively. They're neat, permanent, easily attached by sewing or with Cash's NO-SO cement.

*Excellent as a tailor's or dressmaker's label!*

Cash's

So. Norwalk 10, Conn.

**PRICES** 3 Doz. \$2.25 9 Doz. \$3.25 NO-50 CEMENT  
6 Doz. \$2.75 12 Doz. \$3.75 28c a Tube

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1047 Madison Ave., at 80th St., New York 21



Close fitting Black Russian Persian, with velvet and soutache on collar and pocket. **A Georges Wolff original.**

We can remodel your old fur coat to this unique style. Price is reasonable.

**\$375.**  
plus tax.

NEW  
**Tecole**  
PROCESS  
MAKES YOUR LENSES LOOK THINNER

Glamourize your eyeglasses with the new Tecole process. Tecole eliminates the detracting white reflected rings which are characteristic of near-sighted lenses, and makes thick lenses look thinner. Tecole accomplishes this by coating the outer edge of each lens to harmonize with the color of your frame.

**Solid color frames \$7**      **Two-tone frames \$10**

Allow two weeks for delivery



**Page & Smith**  
Inc.  
*Guild Opticians*

33 East 58th St. New York 22, N. Y.  
PLaza 9-8560

*Tailored  
'n' Tucked*

**In Ames Wool**  
**Sheer at.....\$36.75**  
 Navy, Sand, Moss-  
 leaf Green, Wine,  
 Aqua, Black.

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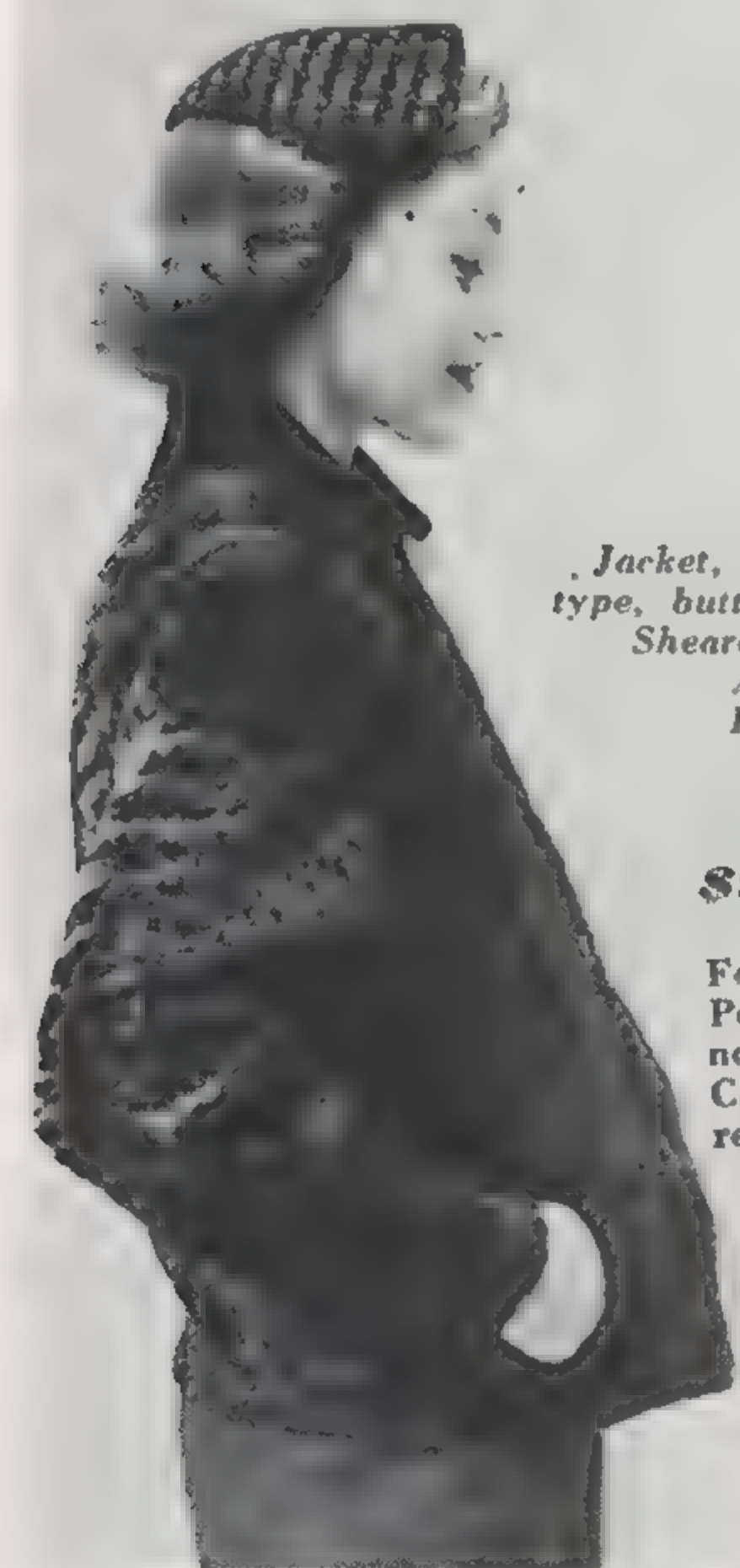
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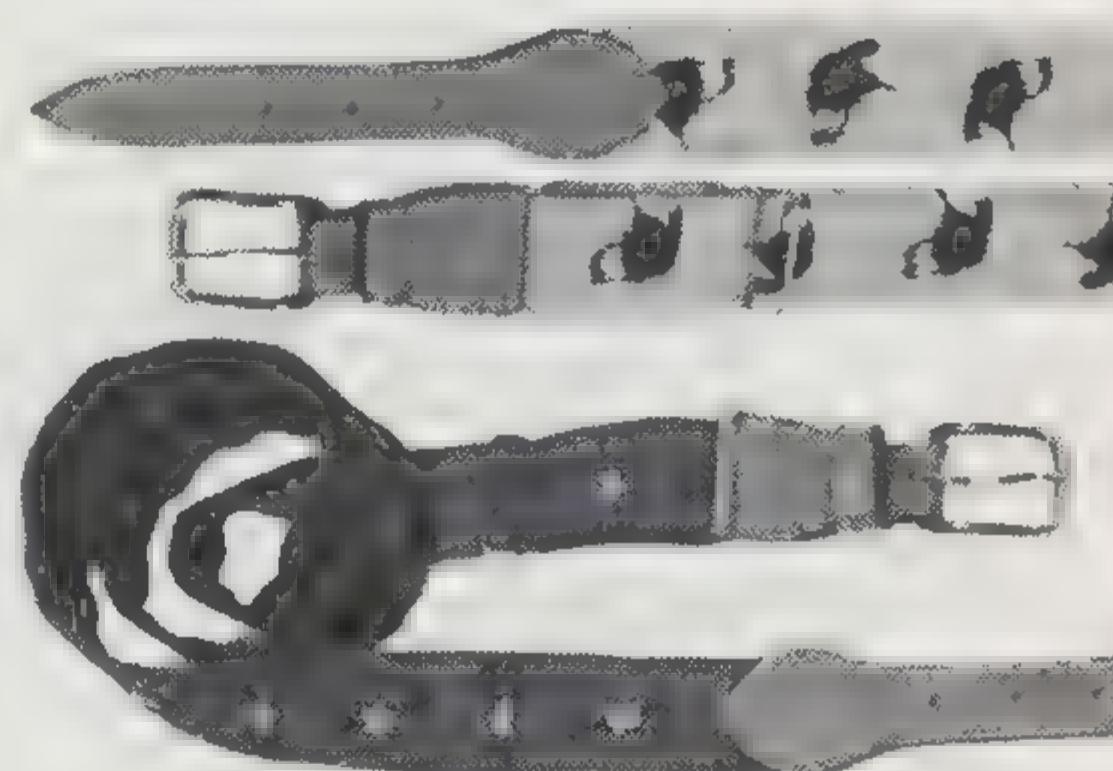
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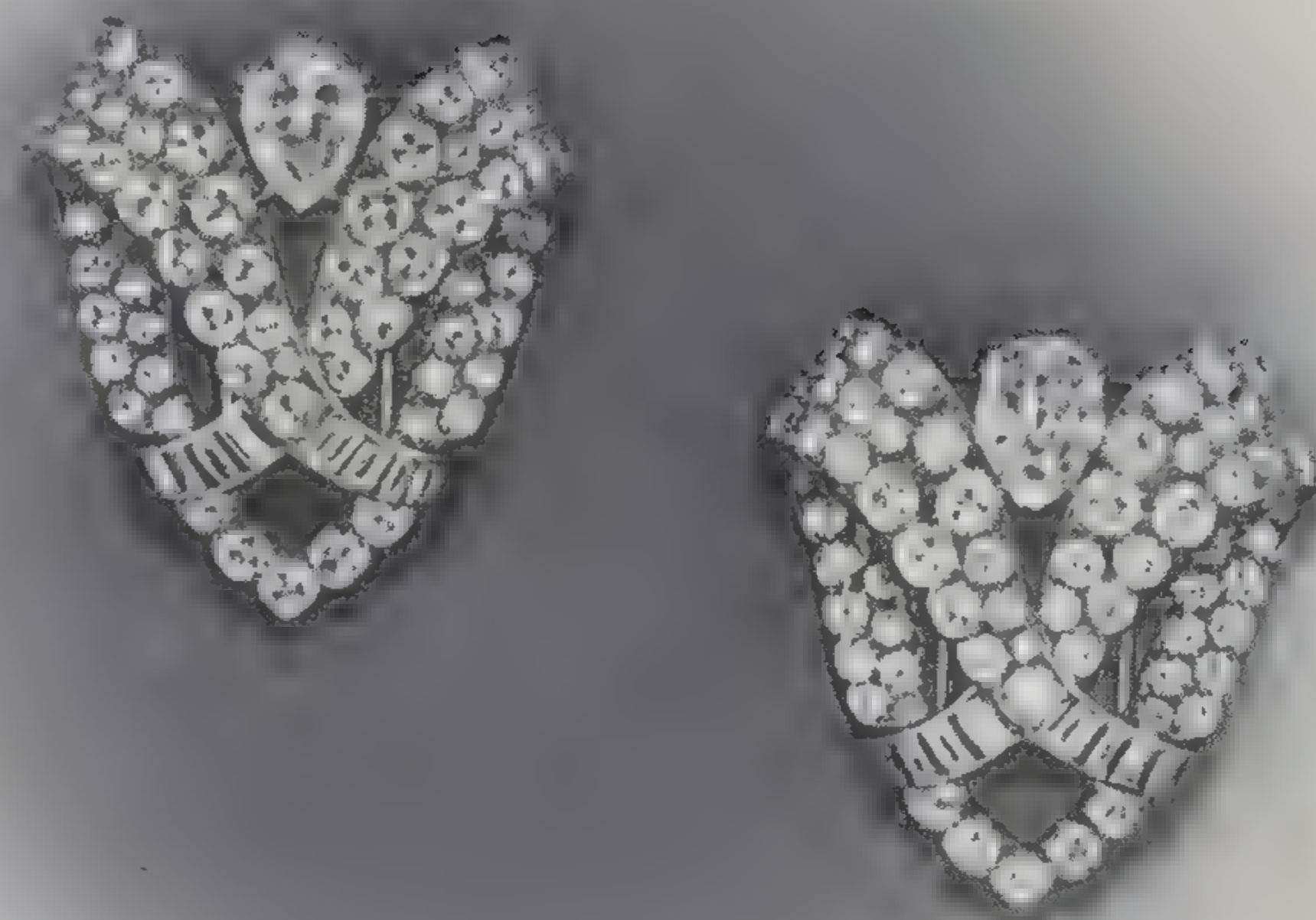


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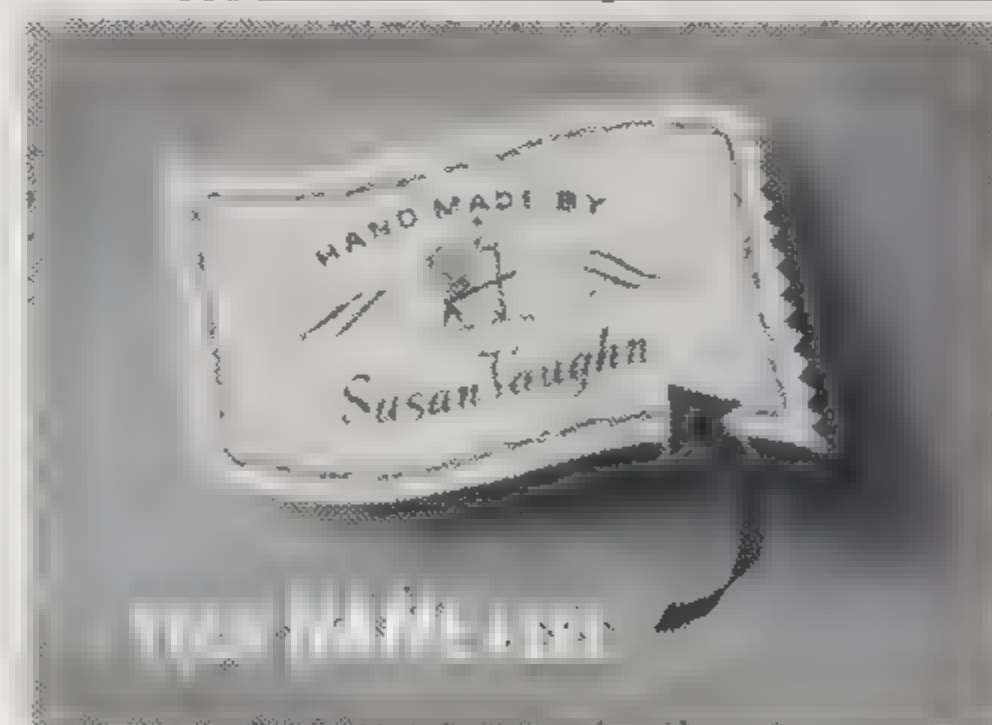
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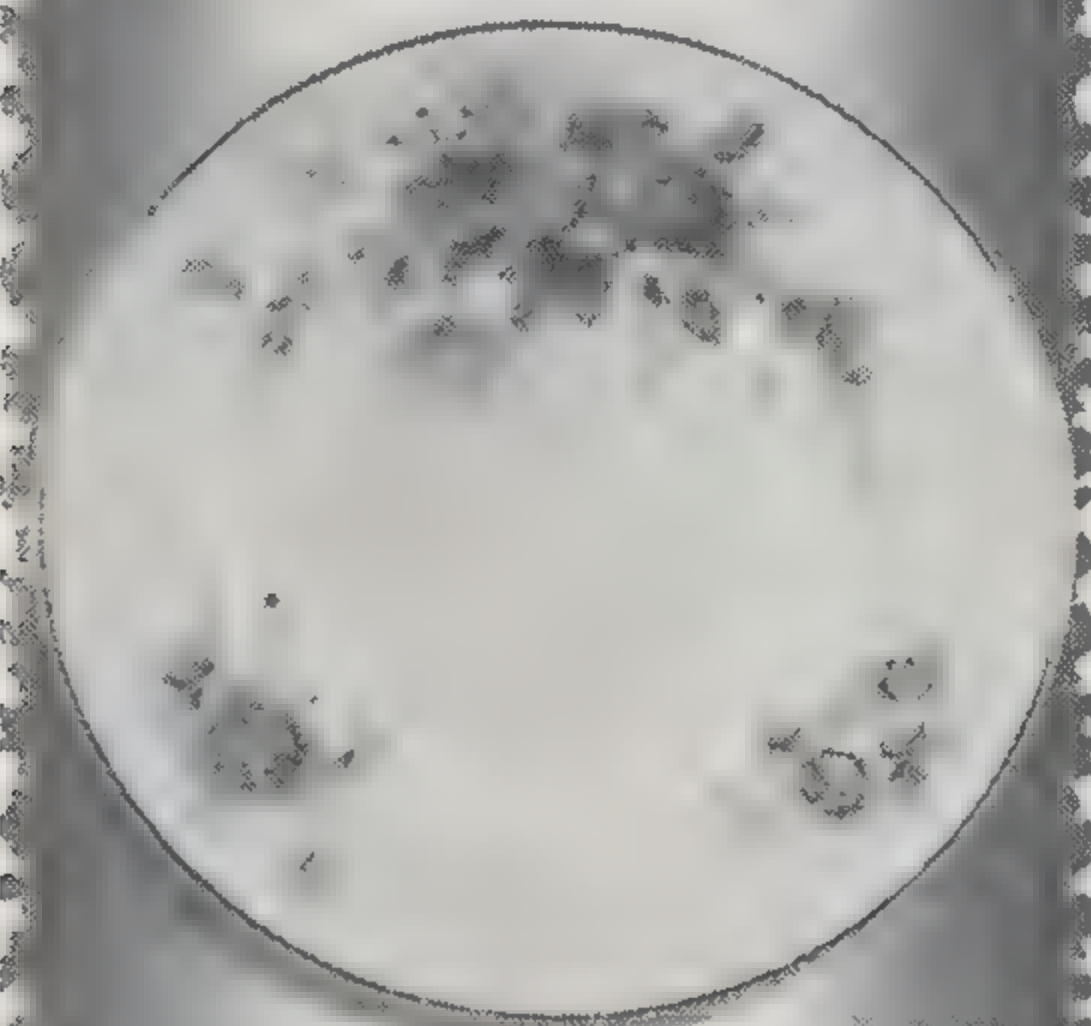
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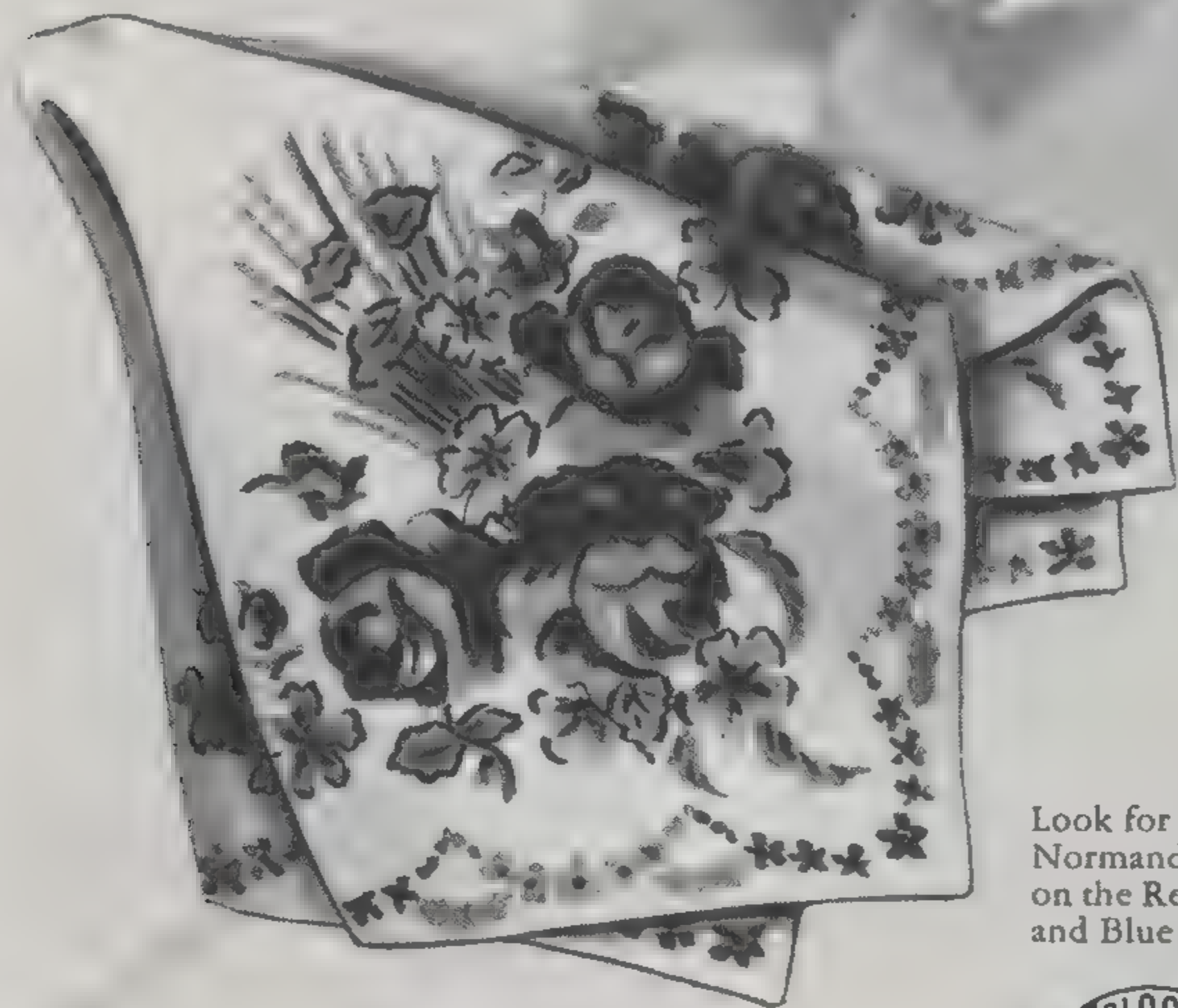




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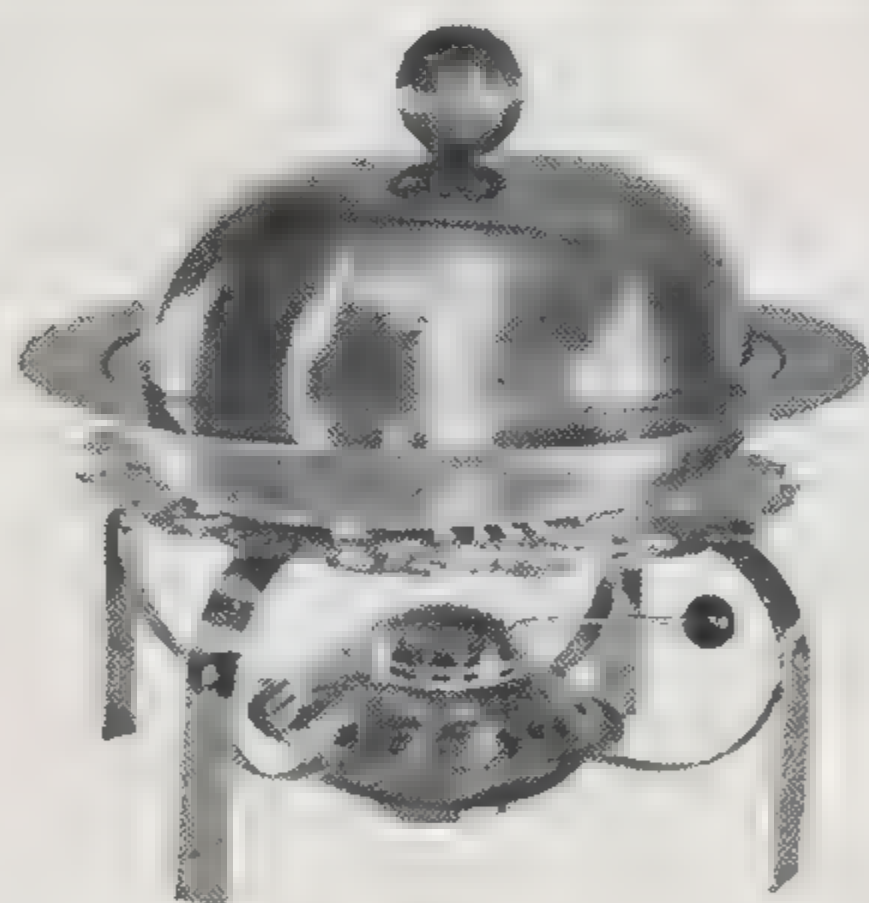
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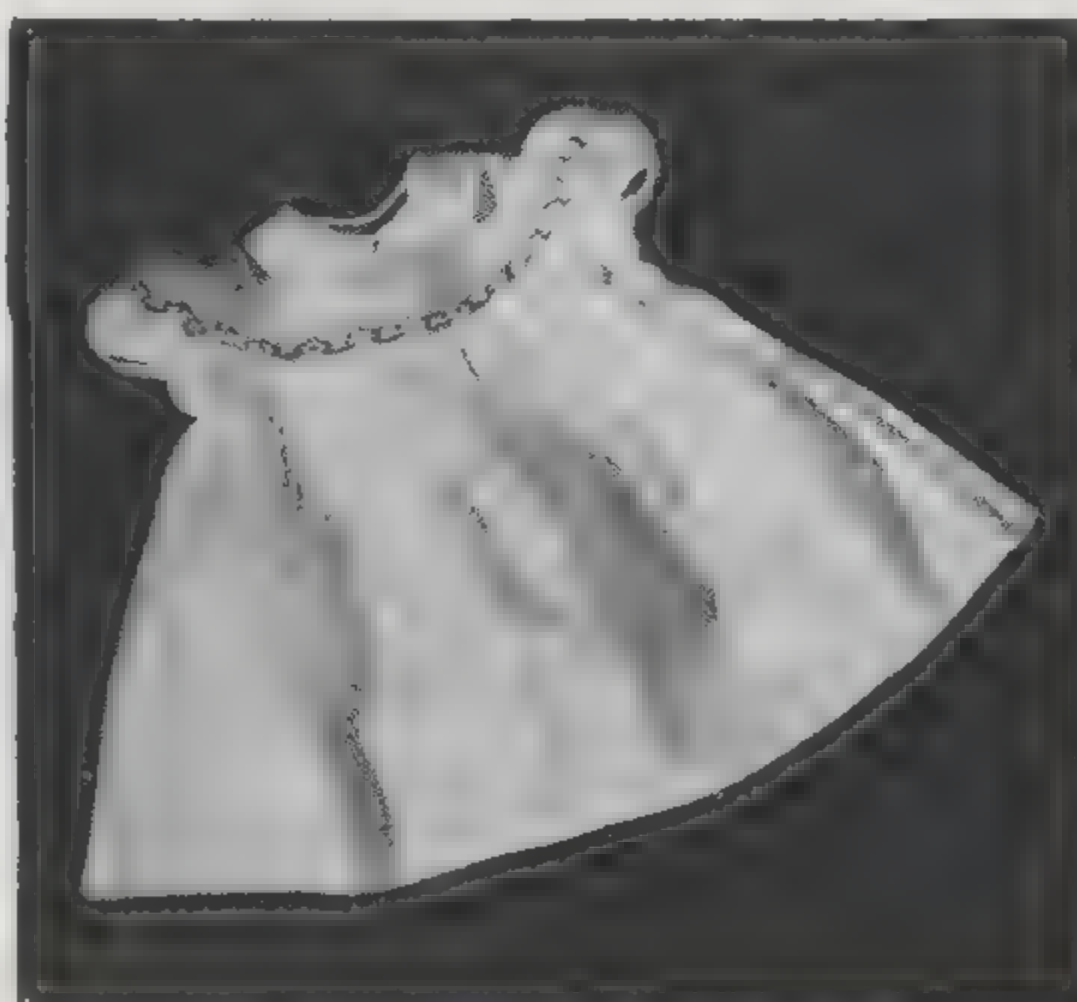
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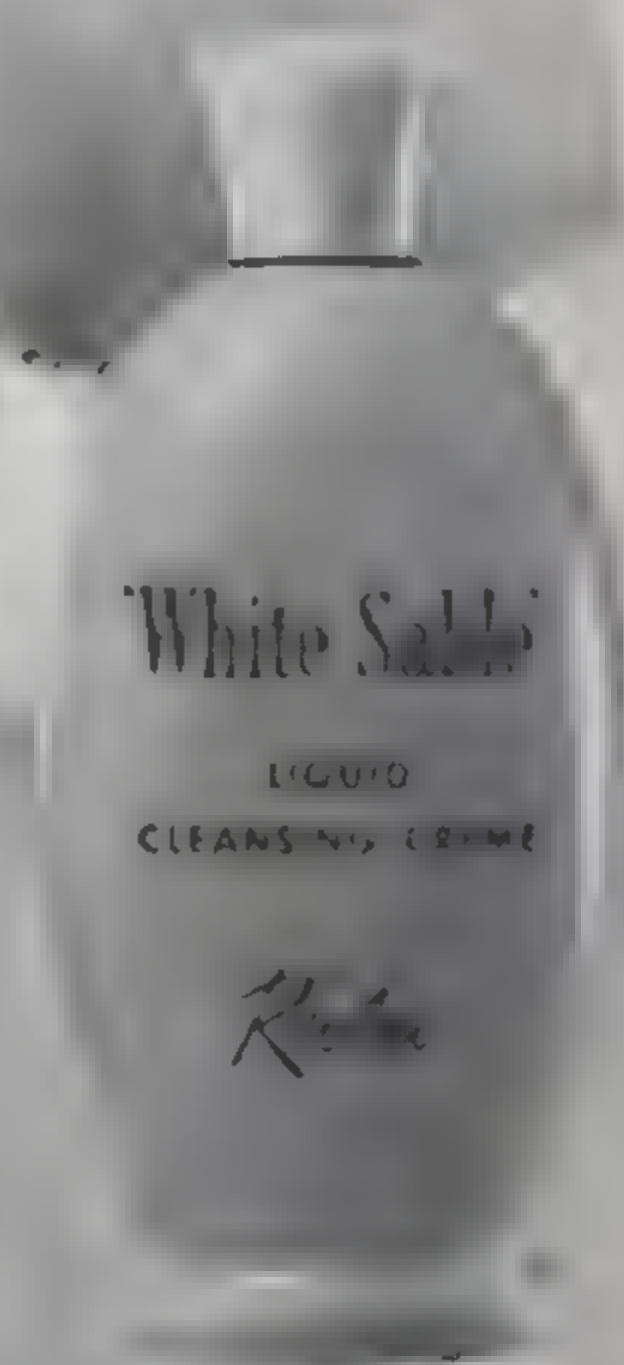




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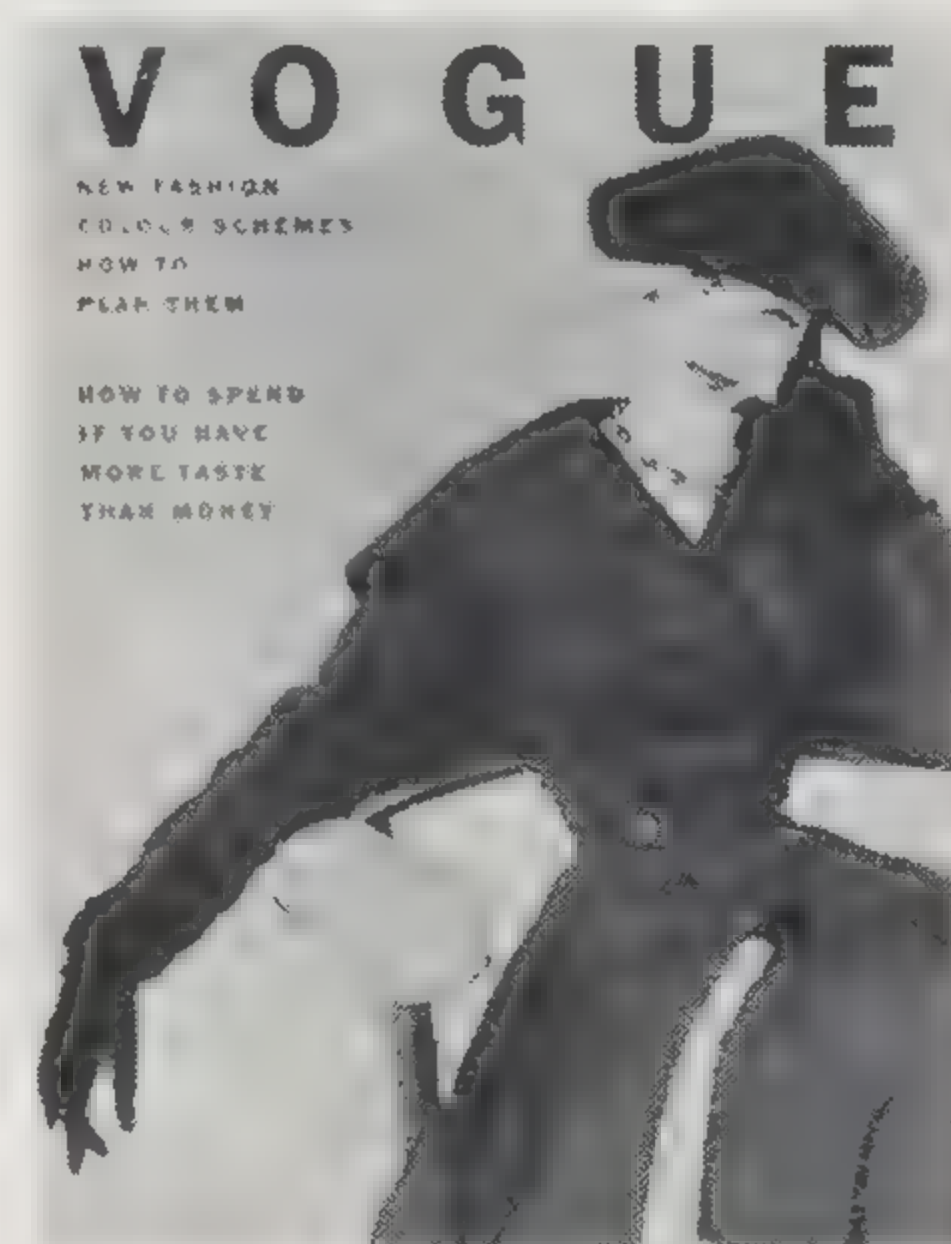
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HORST



**COVER:** Emeraude, the lively, lovely green famous in this year's fashions (see it on page 94, again on pages 140-143 of this issue). Here, a wonderful monotone streak of it in a fitted, cape-collared coat, entirely lined in sand-beige lapin; worn over a slim two-piece dress of the same pin-checked wool. A Sophie Original in Lesur fabric. The hat, a horizontal, in Emeraude velvet; from the Tatiana ready-to-wear collection. Jewels, still monotone, are moss agate, by Castlecliff. Gloves, by Roger Faré. Coty's "Magnet Red" lipstick. Everything, from Saks Fifth Avenue.





# Gigolo

EAU CONCENTRÉE

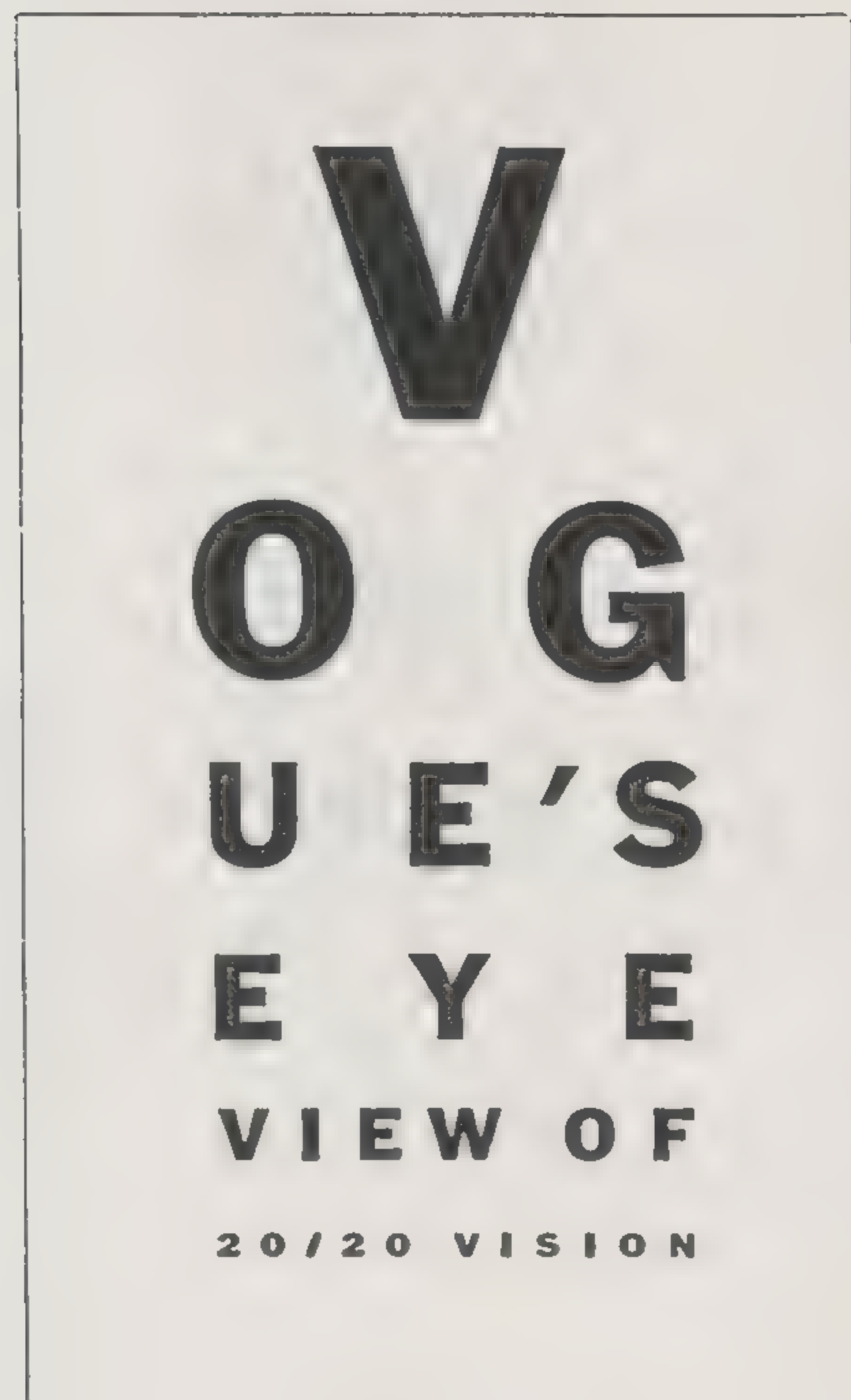
*The most feminine fragrance  
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*More than an eau de toilette...  
almost a perfume.*



# Germaine Monteil





20/20 fashion vision . . . that's a nice eye! You see fashion clearly and you see it whole. (You even see it in focus.) But if your fashion sight is a little astigmatic or nearsighted, this issue has a set of eye exercises—for developing long-range vision and immediate focus. Look at these pages, as an optometrist's chart. Can you see the point of the Emeraude scarf tucked at the throat of a black and white costume? You can? Good. It's important. Can you see yourself in a turquoise hat—or can you only see the hat? That's bad. There's a corrective exercise for you on page 93. Can you spot the two gentle suits that cost about the same as doing over the dining room? You can? 20/20 for you! Can you see the whole fashion idea behind the hat that's the same colour as the coat . . . as the gloves? Excellent vision. Have a good look—because that's exactly what you get out of it.



# THE COLOURS!

Six-letter word describing a frequent complex among many women shoppers? C-o-l-o-u-r. The problem? They're attracted to it, and they're afraid that's wrong. They go shopping with the best intentions in the world (I'll get a good black dress; I'll get a good, conservative grey costume), and they meet themselves in the fitting-room mirror with a really red suit or a brilliant lemon jacket or a dark green coat or a caramel one. . . . Wrong? No, right: it shows a fortunately healthy fashion psyche. This is the season to plan a colour scheme *in colour*.

What colour? Perhaps green (it's been a long time since we've named green); or perhaps garnet red, grape, blue, or one of the browns from cinnamon to caramel to cedar. (Very reasonable to suppose, as you'll see if you look at the next seven pages of Vogue.) Then where does one go from here? Ideally, into a colour scheme that's such a successful scheme we'll call it a colour silhouette. With it, even the double-croistics of accessories get all tidied up.

Visualize this colour silhouette (you'll see it in person on the next page, and again later). The long, head-to-hem, one-colour streak. This is a current Dior idea that seems a natural for the American woman—a single sweep of a single colour, making any woman look tall and slender and infinitely groomed. As for your accessories, especially those that come in the middle area like belts, bags, scarfs, and gloves—contrast here might interrupt your one-colour story, so you wear accessories in the same colour family (even distant relations, you'll find, don't break the line), or black. Seems that black, for some reason, doesn't break up red, or bark at green. Black is also one choice for shoes, or you could have shoes in the darkest tone of your costume. (*Continued on page 95*)

**RANGE OF REDS—BLACK ADDED, *opposite*.** We add it up like this: a curved sliver of a suit with exaggerated smoothness—blackened red from shoulder to hem; black at the extremities: hands, feet, and head; a strawberry-red scarf as a high note, and—staying within the range of reds—a cedar-coloured leather satchel. The suit, about \$60, by Handmacher, of Miron wool. Shaggy little back-sliding wool beret, by Madcaps, \$11. Silk twill scarf, by Echo, \$5. Black kid-skin gloves by Superb, \$7. Big satchel of crushed calfskin, by Coblentz. Gentleman's flannel suit by Lebow, about \$95. All, Lord & Taylor. Both suits: Hutzler's; J. W. Robinson. Lady's suit: Frost Bros.









FRANCES MCLAUGHLIN

**THE MONOTONE STREAK**, *above*. You might do this (Dior does) : one wonderful streak of one wonderful colour. Period. If you're going to do it—do it. Don't break it up with a second colour. (Black gloves—and shoes—become no-colour here.) This is one of Dior's more dashing costumes that gets and gives a *long* look; the dress, a close adherence of red-pepper woollen, with a half-belt in the same hairy cloth as the coat. The half-pepper hat makes it final.

**MONOTONE PLUS ONE**, *right*. This is one of Balenciaga's pet schemes. If it's yours, this is the idea: one unbroken, lengthening sweep of (as here) warm caramel colour (gloves in a deeper tone); then, after the silhouette is almost over, a bright cold blaze of turquoise—which adds to, but doesn't *cut* the line. This, Balenciaga's famous coat that moulds in front, is faintly high-waisted, falls straight at the back. Hat and coat, both at Henri Bendel; Marshall Field; I. Magnin.











## THE COLOURS *continued*

Another new colour silhouette is the monotone plus one—Balenciaga's all for this one. He uses a single blast of colour to get his length, and plays his colours by temperature. For instance—the whole, long costume is a warm tone of caramel; the hat's a cold blaze of turquoise. Or the whole costume's a slick cold black; the jacket's an English mustard. Absolutely necessary to this plan: have one length of colour somewhere. If you cut your colours in the middle, they'll do the same for you. The strong colour can be the length (a coat) or it can point up the length (a hat) or it can achieve length for you by proportion (the long jacket). There are good examples of this on pages 92, 93, 96, 97.

A third new colour silhouette is the two-colour blend. This is the natural colour silhouette for all of this year's mixture fabrics, the colours woven with a black thread. There's a good instance on page 91, which adds up like this: blackened red, plus red, plus black. You could apply this idea to blackened brown or blue or green. And for this same silhouette, treat black-and-white mixtures as one colour, and add your second colour at head or throat. Newest with black and white: strong, dark colours. Crimson, deep brilliant green, peacock blue.

Notice this? In all the colour silhouettes named above (the one-colour streak; the monotone plus one; the two-colour blend) there's exactly one objective and that is—length. Everything news in colour works to make you look longer. (If you're very long already, just be glad.) And if you're a faithful Vogue reader, notice this, too. In many, many years, this is the first autumn when colour has been a fashion to this extent. But that's how matters stand in fashion this year.

*More ideas:* Several things are new. Scarfs, matching or blending with your coat, instead of playing their usual rôle of bright contrary note. . . . Gloves, only a shade deeper than a pale coat. . . . Handbag and glove only a tone apart; cedar to cinnamon, olive to Emeraude, plum to eggplant. . . . There's this about stockings: if they're skin-colour, the eye somehow passes over them without registering "separate colour." If they're dark and interesting, or have a colour cast, the cast should relate to the skirt above it. If your shoe is red, there is one stocking colour you won't want on penalty of looking sectional and that is deep taupe. . . . The beige and grey mixtures are never more serene than with blacks and browns, but they're guaranteed against incipient placidity by one boost of strong colour. . . . When you're totting up a costume in your head, visualize taupe with cerulean—and visualize taupe with *you*. But don't give up your favourite colours easily; if you feel that they're not too becoming, reserve them for accessories away from your face. . . . Our last statement is also our first statement: don't try to plan your colour scheme until you've tried some of the new colours in fashion.

*opposite:*

### EMERAUDE, THE GREEN OF THE YEAR . . .

Here, as a deep drift of chiffon—an at-home costume by Traina-Norell, with a warm ripple of mink and the time-out-of-mind allure of pale pink roses. Bracelets, earrings, and ring, by Marvella. Invisible accessory: a drift of perfume, Coty's "Emeraude," which they revive this year, not only because it's an old and beloved favourite, but because it is sweetly in tune with this year of greens. All, Saks Fifth. Dress (of Bianchini chiffon, incidentally), also at The Dayton Co.; Neiman-Marcus.





#### **DRAMA IN ONE COLOUR.**

*Left:* This is a real conviction of Dior's—the single streak of colour that has enormous intensity. Here, Dior pours warm golden Cinzano from hat to hem (even including gloves in his one-colour scheme). The wool jacket—wonderfully tall for a three-quarter length—collared high, its hem split like a shirt, worn over a stem of a skirt. The hat: a period in Cinzano velvet. The costume, at Holt, Renfrew of Canada.

#### **BOLD COLOUR STROKE.**

*Opposite:* Balenciaga has an extraordinary way of using sections of strong, dramatic colour without taking an inch off the length of his silhouette. It's all proportion; see here: the bright shock of mustard, holding its length between black and white. The long tweed jacket, drawn-back into the fringed sash he uses so often this year, worn ideally, over a slim black dress. A stark white, stark shape of a hat. The mustard jacket, in America at Marshall Field.





Fig







## THE MAINBOCHER SUIT

HORST



No woman who knows clothes will fail to recognize these suits at sight: their look says "Mainbocher" instantly. The absolute simplicity, quiet flattery, pleasant correctness and perfect fit give the clue; *and* the cut—*of* the fashion, but beyond the fashion, concerned not so much with news as with personal style. This completely special brand of elegance is completely Mainbocher; but no matter the amount a woman has to spend (and these suits come high), elegance, here is worth her study—the theory being: you can't tell a top-suit-for-the-price unless you can identify the components of a priceless suit.

*Facing page:* Tortoise-shell-brown English flannel—a suit that follows the less-fitted line yet remains very much in the Mainbocher tradition. A higher neckline this year; and a new cut to the shoulders.

*This page:* Hazelnut green Shetland worsted—another not-as-fitted suit, with the new kind of pocket arrangement Mainbocher favours in his winter collection. The woman slips her hand under slits in the jacket, and on into the pockets of her skirt.

*Both pages:* The beret hats—Mr. John.

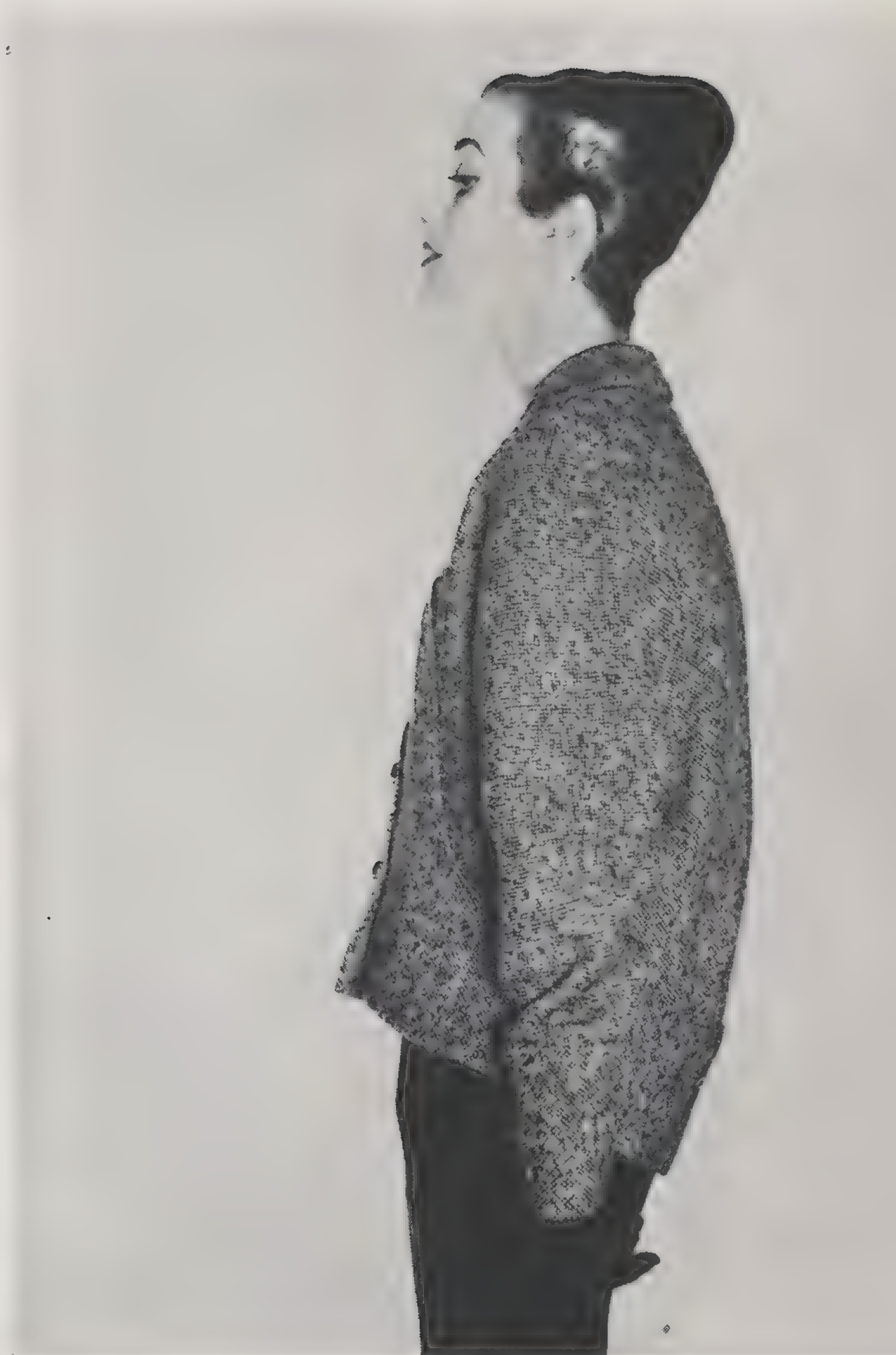




NORMAN PARKINSON



**FROM THE  
LONDON COLLECTIONS:  
CITY TWEEDS**



That the British have a talent for tweeds *and* for tailoring, is no news. In this season, when city tweeds are a fresh fashion and the new casual line demands a fine tailoring hand, the London couture collections make a point all their own.

Here, beautifully executed, city tweeds as London designs them.

*Opposite page:* The "Gaucho" suit, in brash black-and-white Otterburn tweed (you'll get no more drama out of a suit than this); the jacket cut wide and handsome, to exaggerate the slim black shaft of skirt. The lining, cap, blouse, clear green jersey. By Michael, at Lachasse; Marshall Field.

*Above:* Ronald Paterson's elliptical suit, the jacket, black-and-white Donegal tweed, rounded in back, ending in a wide band that hugs the hips and curves up in front, over a black wool skirt.

*Left:* Victor Stiebel's little Edwardian suit, with a wide collar, and a collar-bone closing. The jacket is straight and narrow, with sloped shoulders; the skirt, a mere sliver. Both of brown-and-cream Donegal tweed. The dapper little waistcoat is yellow velvet.





R. B. W.



# MORE TASTE THAN MONEY\*

*\*Aim restated: To be nicely dressed?—To be well-dressed.*

Nicely dressed. Well-dressed. There's a world of difference between them—and that's the world we're about to explore here. We think it's essential for the woman with more taste than money to understand the difference; to understand that taste is an active, not a passive, term.

For instance: we know a woman whose clothes philosophy, based on limited funds, is this—to put all her money, each year, into One Really Good New Suit, One Really Good New Dress, One Really Good New Hat, and to wear them endlessly. That word “endlessly”: that's our subconscious speaking—that's the feeling of monotony that her clothes create. She's nicely dressed, indeed, but we think her budget's showing.

Then, we know a woman with a completely different clothes philosophy, also based on limited funds. It's this: to have lots of “good little clothes”—so little, as it turns out, that you almost don't see them. Little black dress; little neat hat; little

string of pearls. Get the picture? Probably; pick any restaurant, and it's a sea of women like her. She's nicely dressed, indeed, but we think *her* budget's showing.

And so: we come to aim. The aim of a good clothes-philosophy is not security alone. That's what's wrong with the two women we've just described—they dress in a way that gets no criticism, but that gets no compliments, either. The aim is style. It's expressing yourself perfectly, at your price. It's approaching clothes positively, expecting them to do more than just get you safely by. Three rules, now, to guide you—that really ought to be memorized and reeled off mentally every time you pluck a dress from a rack.

**1.** Aim for fashion. Fashion is news, and news is exciting. That's why a good fashion is always a good buy. It's infinitely more economical to have a terrific dress that goes out of style in two years' time, than a no-style dress that wears forever.

**2.** Aim for colour. Colour's absolutely essential in a more-taste-than-money wardrobe; we've made it the other theme of this issue of Vogue, for exactly that reason.

This doesn't mean that black isn't good; it means that nothing-but-black is bad.

**3.** Aim for flattery. If the first phrase that comes to mind when you look at a dress is, “That'll wear like iron”—better wash your mouth out with soap. It ought to be: “That's good for me,” followed by the practical considerations.

**4.** Splurge on time. Take time to study the fashion, your face, your figure, the possibilities of your clothes. The odds on being well-dressed definitely favour the woman who spends time in place of money, rather than the woman with money to burn and not a minute to spare.

## BRIGHT PLACE TO PUT YOUR MONEY: THE RED EVENING DRESS

*Opposite:* Nothing noncommittal here. Evening dresses that do a great deal more than allow you to go to the party; that make you one of the prettiest presences there. Red's one reason why; but there are plenty of others (look at: the designed-for-dancing lengths, the necklines). At the far left, permanently pleated nylon tulle. Dress designed by Junior Sophisticates (in sizes 7 to 15), in William Winkler fabric; \$70. At Saks Fifth Avenue; Younkers. Near left, rayon chiffon, the skirt stiffened with nylon. By Bonray (sizes 7 to 15), \$40; the Stern & Stern chiffon is of Enka rayon. Altman; Hudson's: L. S. Ayres.





**RED FOR EVENING:**

*bright place  
to put your money*

*Left:* A single streak of red, that *could* streak in and out of your closet more than any other after-hours dress you own... because it's *that* kind of shape; and because red can beat black at its own game this year. This is the dress for the small bright evenings, that begin to multiply just about now, and will be going full-tilt by Christmas. Here, a flaming sliver of red taffeta, self-scrolled and spiked with rhinestones. To wear, one evening, with a black thread of a sandal; a black half-hug hat, and white gloves. To wear another night, hatless, with long black gloves and white pearls and matching red slippers. The dress, by Filcol, of Celanese acetate and rayon. \$70. Bonwit Teller; Garfinckel's; Himmelhoch's; Sakowitz.



*Right:* The full-blown evening dress for the big parties and charity balls, coming up soon. This one, all strawberry red and rose, with a dark red bow. This costume is a colour scheme, and so asks for nothing more than white or pale pink gloves, and perhaps dark red slippers. Strawberry taffeta, swept beautifully back over pale rose nylon tulle. William Winkler tulle and Syntex taffeta. \$125. (Divide this by 12 parties, not bad!) Bergdorf Goodman; Hutzler's; Thalhimers; I. Magnin.





## IN FUR, IN FUNDS\*



*\*Every fur here—  
well under \$500*



Fur-at-a-price, that's what we have here. But the price isn't showing, that's *why* we have it here. Quite frankly, we have no sympathy for the fur that has "budget" branded on it; that always seems to be apologizing for the fact it isn't mink. Any of the three furs shown here could be part of the fur wardrobe of a uranium heiress or the entire fur wardrobe of a Vogue Nillionaire. That's because they're *made* to fill either rôle—to speak not for their wearer's bank balance, but for her sense of style, her taste. Note this about them: they're furs-in-their-own-right, not imitations. They're furs-in-fashion: one takes the new, straighter line; two are fur cardigans. And they're all furs that needn't be pinned down to any one hour—they can jacket dinner dresses as smartly as they can turn a skirt into a winter suit.

*Above:* Black-dyed lamb, broadtail-processed, with the straighter new fullness—a highly desirable piece of property, for millionaire or nillionaire. The reason for the price (\$375 plus tax) is the fact that these pelts are South American (plentiful), instead of Russian (scarce). At Bonwit Teller. *Left:* A real, honest nutria shortcoat tagged at \$198 including tax. As if *that* weren't enough, it's a cardigan—a cuffed, collared cardigan. Harold Rubin. Dress by Capri: \$110 at De Pinna. *Facing page:* The fur that's growing as a fashion force—civet (black-and-white spotted skunk, in animal language). This jacket, also a cardigan; to the point, even, of rib-knit edges. \$300 plus tax. Revillon Frères. Alligator bag by Deitsch and gloves by Superb: Lord & Taylor. Helmet: John Frederics.





RUTLEDGE



## PALE BLOND, STRONG VALUE\*

*\* For these reasons:  
for colour,  
for flattery,  
for fashion*

Aim for fashion. Aim for flattery. Aim for colour. On page 103, we gave this advice to the woman who wants to be well dressed on little money. Here, all three aims, achieved. Everything's blond—that's why. Blond's a colour that by nature looks twice the money, that's a known flatterer. How is its fashion standing? Definitely high: the blond fur and the blond jersey dress are two of this winter's smartest buys (and that goes for the woman with the astronomical bank balance, too).

**1.** Honey blond—pale and wonderful in sheared Australian opossum, finger-tip length. A loose, warm envelope of a jacket with soft, rolled revers, huge turnover cuffs. Hollander-dyed. Milch pigskin satchel. Both, B. Weinstein. The beret, jersey and velours, by Chanda.  
**2.** Wool jersey, warmly blond, in a dress with an accordion-pleated skirt, more pleats in a V-inset bib. By Kenneth Tischler, in Heller jersey, \$30. Scarf, by Vera. All, Bonwit Teller. Dress, also Wm. H. Block; Dayton Co.





**3.** Blond jersey again, in a sweater dress with soft, young lines, a row of gilt shoe-buttons. (Our addition: the belt.) By Queen Make, in Wyner wool jersey, \$18. Altman; Jordan Marsh.

**4.** Blond jersey; doing the monotone streak this time, in a sweater dress with a wide, pleated bib-front, push-up sleeves. She might carry on the monotone: beige gloves, luggage tan shoes; might add a crimson Angora beret. Dress, by Kenneth Tischler in Heller jersey, \$30. Bonwit Teller; J. P. Allen.



3



RUTLEDGE

2

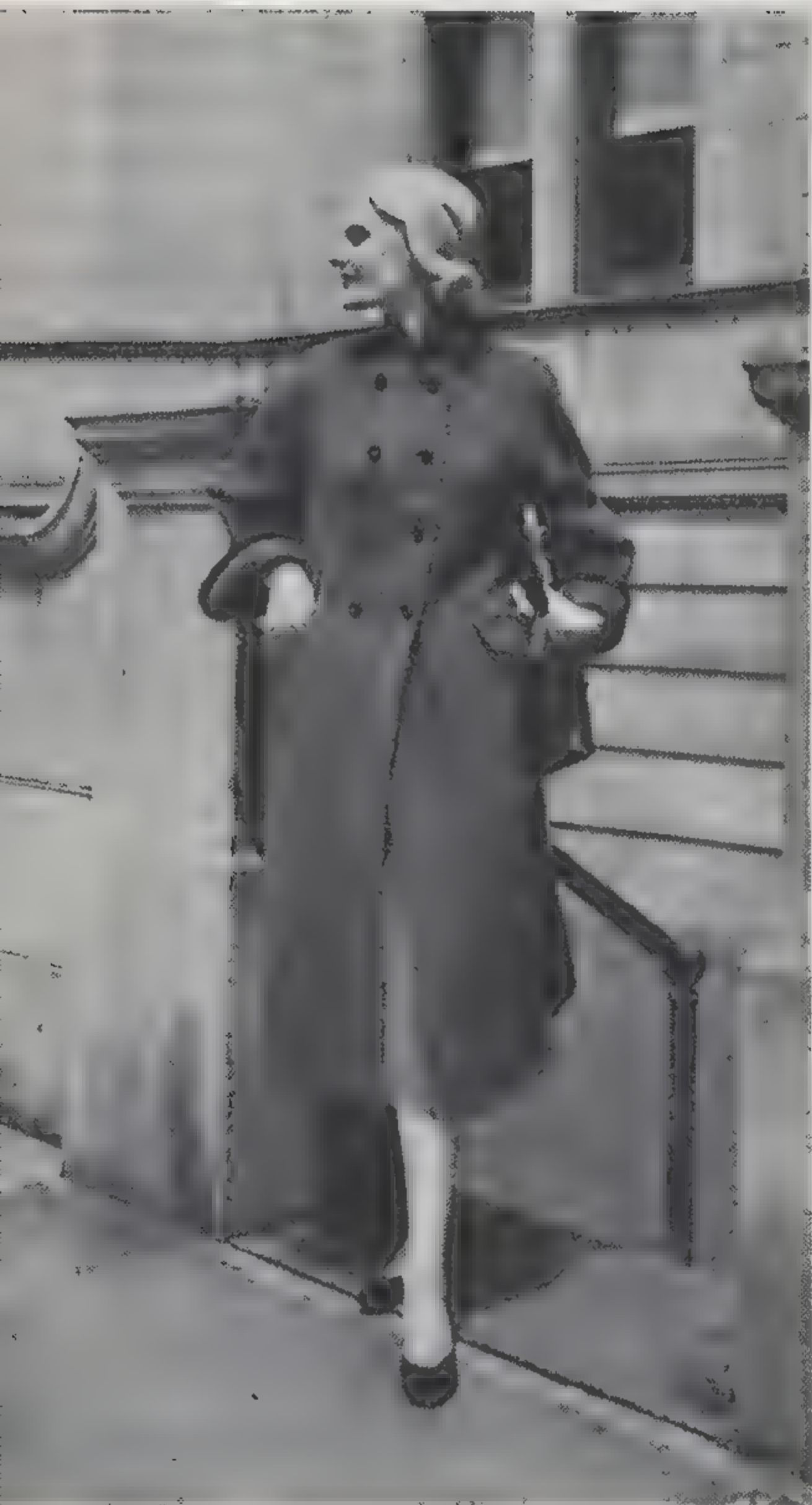


4



## SUITS, COATS, AND INTEREST\*

*\*Backlogs for the more-taste-than-money wardrobe,  
each with a strong sense of style*





HORST



3



4



5

The more-taste-than-money suit and coat: necessarily classic? Necessarily stylish, we say, and highly individual. None of the clothes on this page would be right for everybody. (When that happens, we'll have a yearly fashion uniform and let it go at that—just like the army.) These suits and coats are for the woman who is practising style. She has, in her mind's eye, a way she'd like to look—and she's looking that way. Not the look somebody else thinks is nice. Not nice-and-safe. She buys her clothes to be seen in and complimented on—and not for hiding.

**1.** Shaggy, tweeded fleece makes a coat that's part Chesterfield: the collar is faced with black velvet in the regulation way—can stand up on occasion. In grey, with braid-bound cuffs. Tailored by Brittany, about \$95. Pinchback hat, by Harryson. Both these: De Pinna. The coat is also at Joseph Magnin.

**2.** The winter suit—a jacket of shaggy

grey wool with high, silvery gleams to it, over a narrow grey flannel skirt. Altogether straight-as-a-die; the jacket is faced in the same grey flannel. By Victoria Jr., in sizes 7 to 15, about \$65. Saks Fifth Avenue; Titcher-Goettinger. Acorn hat, by Harryson, at Saks Fifth.

**3.** Black-and-white flecked wool jersey, with a more than passing resemblance to tweed, makes an easy, cardigan-jacketed suit; a belt marks its waist. By Sacony, \$30. Bloomingdale's; Joseph Horne.

**4.** The Chesterfield, verbatim, in soft grey wool; a double row of buttons, a low side-belt, interrupt an otherwise complete vertical. By Alex Maguy, \$70. At Oppenheim Collins; Garfinckel's.

**5.** The jacket, a little cropped cardigan, has a martingaled back; the skirt, just as slim as it looks. Both: a black-and-white wool tweed (she's wearing her red shoes). Jacket, \$25; skirt, \$13. De Pinna; Filene's. Hat by Harryson, also De Pinna.



**BLACK:  
EXCITING  
CUT IN  
THE COST\***

*\*Same price as the  
plain black dress:  
the exciting black dress*





Nicely dressed . . . well-dressed. There's a world of difference between the two, particularly when it comes to black for evening. The black dress we're talking about—the one that *registers* whenever it's worn, regardless of cost—is just the opposite of “the little black dress” (which may be nice, but not high-powered). It's a black that's all allure and excitement; certainly as extrovert a colour as you've ever worn in the evening. Here, two such black dresses, from different schools of thought about the feminine figure. (Your money's safe on either, this year.) First, the new slender column of a dress, dependent on the figure beneath; second—and a continuing success—the dress that shapes a clear silhouette of its own.

*Opposite:* The sinuous, draped column of black—new line for evening, very welcome to a slender figure. Of mat jersey, lit with rhinestones—straps; bracelets; earrings. Dress by Frank Starr; about \$75. The jersey is woven of Avisco rayon. Jewellery by Bogoff. Everything: Best's. Dress, also at: Miller & Rhoads; Hudson's; I. Magnin. *This page:* The black dress with its own (exciting) silhouette. Of rayon taffeta, with a curved velvet fascia waistband; a neckline so beautiful it needs no jewellery. By Bonray, in sizes 7 to 15; \$40. (Taffeta by William Rose, of Enka rayon.) Rhinestones: Trifari. All, Bendel's Young-Timers. Dress, also Woodward & Lothrop; Frost Bros.; The Broadway. *Both coiffures:* John Hall.

RAWLINGS







## WOOL, LINEN—AND CHANGE\*

*\*The detachable detail—that  
makes each dress here “dresses”*





Change, variety—the woman who has more taste than money thinks about them often. She's always figuring new ways to get them into her wardrobe, without paying a cent extra. She takes her imagination out shopping with her, just as she does her Charga-plate. She's well aware that the difference between just any dress, and the one she's going to buy because it's *her* dress, is often a matter of detail. Often, a detachable detail—in linen, say, on grey flannel. She has the ins and outs of that story all straight—in fact, she's probably on the third or fourth variation this minute. Did we say dress? She thinks of every single dress as “dresses.”

*Opposite page:* It might be this dress—neat and narrow in grey flannel. Detachable? A pleated bib and cuffs of beige linen. By Kasper in Hockanum wool, Moygashel linen. \$40. A pale-blue satin scarf might be the colour-added. By Echo. The belt, by Schaffer. Everything, Lord & Taylor. The dress, also at: Wanamaker's, Phila.; Hudson's; I. Magnin.

*Left:* Or maybe a shirt-dress, like this one: grey flannel, with the fresh-paint signs of white linen collar and cuffs, detachable, of course. By McMullen (Moygashel linen), \$50. Altman; Garfinckel's. The Trifari pin is also at Altman.

*Below:* A likely candidate in wool jersey: it's a coat dress, brown; buttons over a white linen bib. By Lampl, \$18. At Bloomingdale's; Frederick & Nelson.



HORST



Our idea of a woman who has what it takes to be well-dressed: one with sewing skill; four yards of some exciting fabric; a new Vogue Pattern. That's all she needs to turn her out in the evening looking either of the two ways we've pictured her here: sinuous, in draped black mat jersey; or glittering, in gilded white brocade. And if her dress had a pocket, she could put in it the difference between what it cost and what it might have cost at any hands but her own.

*Vogue Pattern No. 710.* Street-length theatre or dinner dress with a figure masterminded by draping. The bodice wraps from a wide V at the shoulders to closeness at the waist; the skirt folds softly into a centre pleat. A dress whose success depends on being made in the most sinuous, most drapable fabric going—and that could be a definition of black mat rayon jersey (which is exactly what we used here). Black hat with a feather offshoot—John Frederics.

*Vogue Pattern No. 704.* A short evening dress with many new ideas; all dominated by the main idea, a clear simplicity. The bodice outlines the bosom with a new use of seaming; the skirt, 10 inches from the floor. We made the dress in white rayon brocade embroidered with threads of glimmering gilt Lurex. *Both pages:* The pearls (fictitious), by Trifari. White gloves in the eight-button length, by Bacmo. All these, at Altman. *Other views on p. 174.*

PATTERN NO. 710

## VOGUE PATTERNS, PAPER CURRENCY\*

*\*Negotiable here  
for two new  
evening looks*









# LIVING WITH THE GREAT

Mr. and Mrs. Leigh B. Block of Chicago live easily and with constantly renewed pleasure in the midst of their collection of paintings which includes Braque, Manet, Cézanne, Degas, Matisse, Monet, Bonnard, Picasso, and Chagall.

Living with masterpieces is not as easy as some might think. Genius, alive or represented on the walls, has a way of exerting almost too much influence. But there is rather a good number of contemporary collectors, here and abroad, who find genius comfortable to live with. Among them are Leigh and Mary Block, whose Chicago apartment has a relaxed, loved air. For the most part, the paintings and sculpture they own are not small, petted, delicate, but rather strong paintings that have the pervading sign of greatness on them.

The house, like the paintings, is not of one period. It is an amalgam of everything the Blocks love—the curve of old furniture, big easy chairs, modern textiles, and a certain brilliance of colour. Mrs. Block especially loves colours, not necessarily splashing colours, but full-bodied colours, ripe and strong. To some, the Block house is just an effective apartment, with perhaps too many paintings on the walls. To those who know paintings (and there is a constant stream of museum directors, curators, private collectors, and sight-seeing art dealers from Europe and all over America who come to the Blocks), the walls are an ever-changing delight, for the paintings get moved around from room to room. Sometimes the Modigliani nude comes into the living room, the Juan Gris abstraction goes to the house in Glencoe for the summer and its place is taken, perhaps, by a great Matisse from the hall, or the Rouault “Christ and the Disciples.” The Soutine boy comes down from the sitting room, and the Chagall goes up. The small Renoir bowl of flowers or the Manet figs and grapes goes from the bedroom into the living room or the library, where Leigh Block keeps, on open shelves, his rare first editions, along with presentation copies and original manuscripts.

Both Mr. and Mrs. Block have an eye for the placing of their objects. Below the Van Gogh “Artist with a Pipe” stands a Marini bronze rider and horse; flanking the Cézanne gardener stand two large Chinese figures; on the table near the Redon in the bedroom, two Meissen leaves of pink and green; on the dining-room chest, beneath Braque’s “Billiard

Table,” Rockingham tureens. The dining-room walls, incidentally, have a dull coppery-silver sheen, caused by an intricate process which includes, successively, putting on special canvas, painting it dead white, then marking off the surface in squares with indelible ink over which copper paint is applied, and then silver paper. All this is then gone over with a wet brush, which makes the indelible ink and the copper paint come through, giving the room a special glow.

Mr. and Mrs. Block buy only what they both love, and they have a wide catholicity of taste. They agreed readily on Picasso’s “Woman with a Scarf,” on a Vlaminck that is thick whites, browns, blacks, and beiges, which hangs with beauty on a white shell wall of their country house dining room. They admire, and bought, Dufys, Légers, a Karl Knaths, a Franklin Watkins, an Isenburger, a really early Miró. (They also rarely buy unless they can take the painting home and look at it there for a few weeks or more.) If it is at all possible, they avoid lighting their paintings except by the usual room lamps. Like many private collectors, Mrs. Block takes great care to have masses of flowers, charmingly but not too stiffly arranged, in the rooms—it helps dispel whatever museum touch could remain from having such notable works on the walls.

Almost every day the Blocks have anywhere from five to twenty people in for a drink, for they are both friendly, energetic, worldly, enthusiastic, and gay, with Mrs. Block an especially forceful charmer. They like to work, and they like to know, and they like to talk, and they like to give parties. After the Chicago opening of *Don Juan in Hell* last winter, they gave a midnight supper at the apartment for Agnes Moorehead, a supper for thirty, decided on at the spur of noon. To the party came their friends from the not always interlocking circles of their multiple interests, for Leigh Block, a vice-president of the Inland Steel Company, is also a trustee of the Art Institute, of the Chicago Symphony, and of the Michael Reese Hospital, while Mrs. Block is vice-chairman of the Art Institute’s Emergency Campaign Fund, and on the Board of Governors of the Chicago Public School Arts Society, the Chicago Heart Association, the Antiquarian Society, and a director of the Psychiatric and Psychosomatic Institute of Research. All this makes their parties as happily mixed as their collection of paintings. They frequently lend the paintings from the walls of their personal museum to those of public museums. (*Opposite, and on the two pages after, some of the Blocks’ paintings.*)



Mrs. Block  
with Braque’s great “Billiard Table.”





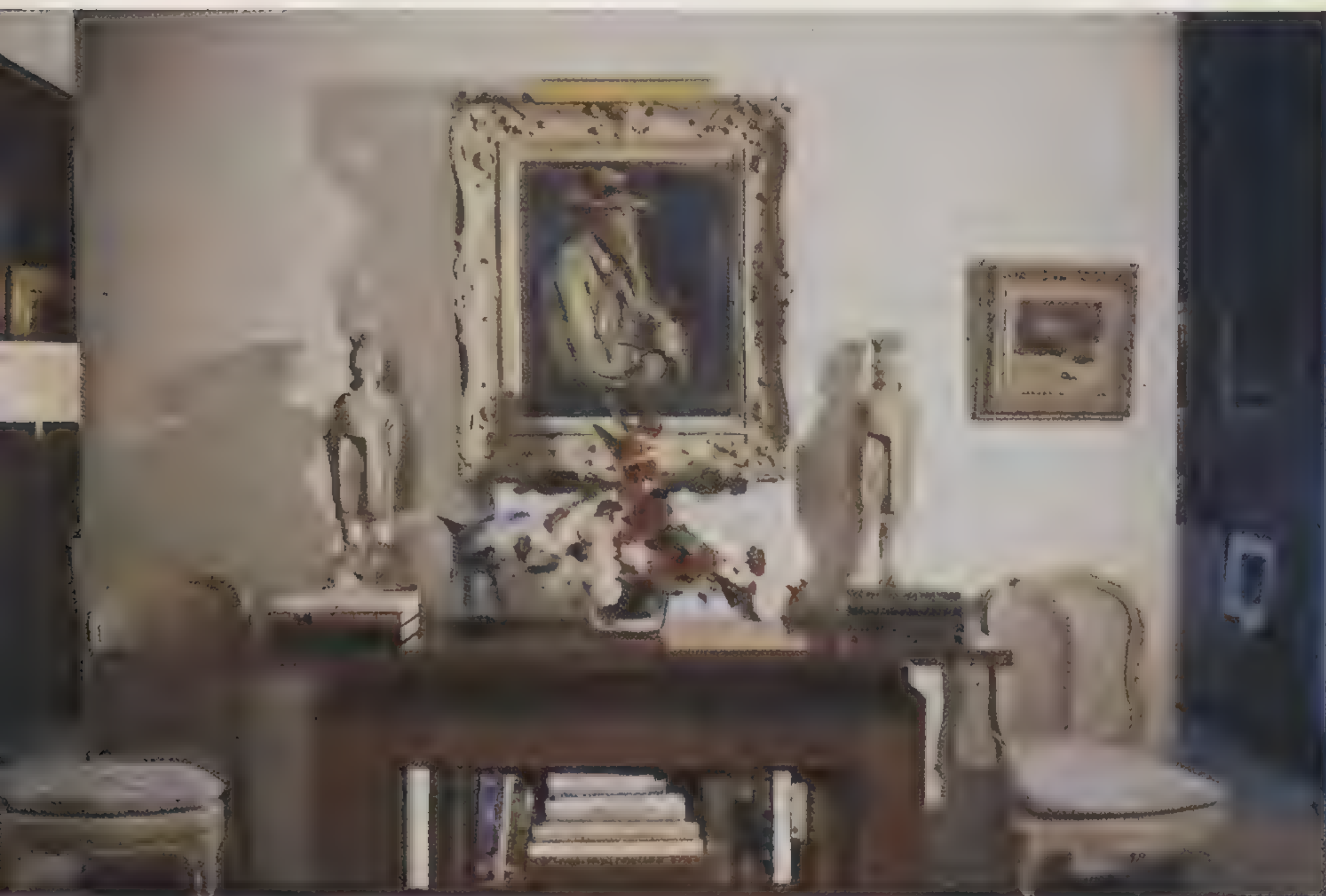
**Braques only, in the dining room.** *Above:* Among the few paintings which always remain in the same place in this variable apartment are the dining-room Braques (six), which include not only the "Table and Fruit" (above) but also the magnificent "Billiard Table" (opposite) which the artist sold to them last summer at his Paris studio. There is also a small Braque still life, the first painting they ever bought together, and which they saw first on the floor of Frank Crowninshield's bedroom.

**Van Gogh, Rousseau, Degas, and Gauguin in the library.** *Below:* In this relaxed, comfortable room hang two of the great Van Goghs, "The Town Hall of Auvers on the Fourteenth of July," painted only a few weeks before the artist killed himself, and the self-portrait, with the bandaged ear, called "Artist with a Pipe" (not shown here). The three quiet paintings on the right wall are Rousseau's "Old Trocadero," Degas's tender portrait of his aunt (1868), and a Gauguin still life, which even experts occasionally mistake for a Cézanne.

HERBERT MATTER







HERBERT MATTER

**Cézanne, Degas, Rousseau,  
Manet, Pissarro, Monet.**

*Above:* In the big, gentle living room, flower-studded, hangs a notable Rousseau, "Exotic Landscape."

At the left: A Fantin-Latour still life, with just below it a charming Boudin beach scene.

At the right: Pissarro's "Young Girl Sewing," and beside it, Monet's "Gare St. Lazare," with, below it, a Vlaminck still life (1905).

The large painting at the far right is Degas's "Breakfast After the Bath," an early pastel on paper. (On the opposite wall, not shown, Picasso's classic "Maternity," and a large Matisse, "Plaster Torso.")

*Left:* Cézanne's last portrait, that of his gardener, Vallier. At the right of it, a small, touching Manet, of figs and grapes. Not quite visible to the left, in the library, one of the best of Van Gogh's self portraits, "Artist with a Pipe."



## LIVING WITH THE GREAT *continued*

**Redon, Utrillo, Cézanne,**  
in the bedroom.

*Below.* This pale blue retreat is really two rooms, separated only by a plate glass wall, with four lamps, placed as though reflecting into a mirror.

On the walls hang a glowing and lyrical Cézanne water colour of bottles, pots, and apples, a small Utrillo scene, and, at the far right, Redon's magical flowers.



**Bonnard and Degas**

hang gaily in the bedroom, *left*.

The Bonnard, seen in the mirror above the chest, is his joyous "Fruits on a Checked Tablecloth."

At its right, another Bonnard, a port scene. At the left,

Degas's "Scene at the Opera House," a painting which Degas gave to the ballet director, a redoubtable man who used to slip the painter into the wings without a pass. The painting remained in the director's family until sold fairly recently to a dealer, who thereupon sold it to Mr. and Mrs. Block.





## **GILT-EDGED BLOND**

Gold over gold—that's the shiny idea, here.  
Blond hair, pretty enough, is prettier still  
    shot through with streaks of fine metal.  
This lamé effect is easily done,  
    lasts only until the next shampoo—  
    or serious brushing.  
Michel (whose gilt-fringed coiffure we show)  
    does this with Helena Rubinstein's  
    "Gold Touch," a liquid metal that  
    is painted on with a small brush.  
The permanent glitter: a collar and earrings  
    of platinum and diamonds,  
    by Harry Winston.



Two skirts—both of them, like the coiffure opposite, are blond and shot through with streaks of gilt.

This is an evening look you'll see as the winter

wears on—pale lamé-looking skirts

with paler bodices of chiffon or mat jersey.

And speaking of gilt, it goes without saying

what kind of an investment evening separates are.

*Below, left:* Skirt of pink, beige, and white rayon striped taffeta, with an added stripe of gilt threads.

The crushed pink velvet belt comes with the skirt; you'll need to add a crinoline.

Bodice of white mat rayon jersey, a fabric as favourable to the complexion as pearls at the throat.

Designed by Herbert Lebandter. Skirt, \$35. Bodice, \$17. Both at De Pinna.



## GILDED EVENING SEPARATES

*Below, right:* Gold-coloured rayon brocade

skirt, shot with gilt threads;

deeply box-pleated. Pale pink chiffon bodice with a new crinkled surface.

By Nelly de Grab. Skirt, about \$30. Bodice, \$12.

Lord & Taylor; I. Magnin. Lacy handkerchief

by Gazelle, also at Lord & Taylor.



RAWLINGS



# AXIE CLARK AND HER CLOTHES



PARTY DRESS BY CELESTE,  
OF JULLIARD RED  
CORDUROY. \$18.  
GLOVES, BY SHALIMAR.  
BOTH AT ALTMAN.

Mr. and Mrs. Charles Arthur Clark, junior, named their daughter Alix. Much good it did them. She renamed herself . . . changed her name to "Axie," and that's how matters stand. Axie is a character—a definite, humourous, enchanting nine-year-old, bursting with opinions. The clothes on these pages met with her critical approval—which is just as well . . . or she probably would have changed them *too*.



As Axie goes to Miss Chapin's she wears a uniform by day, so clothes become very important to her by... well, early afternoon. Clothes for the park or lunch and play at a friend's.

GREEN WOOL JERSEY BLOUSE, \$5.  
GREEN PLAID WOOL SKIRT, \$8.  
BOTH BY SACONY,  
AT LORD & TAYLOR.



PRIGENT

Axie still shows signs of her Southampton sunburn... but as somebody said, "How does one get a sunburn *under* the water?"—which is where she usually is. Here: back in town, she is all set for the park.

BROWN AND WHITE CHECKED WOOL  
CARDIGAN COAT, INTERLINED.  
BY VERA MAXWELL. \$45. COAT,  
GLOVES, HAT, ALL LORD & TAYLOR.



Only *half* tomboy, Axie thinks that one of the compensations for being back in the city is clothes. These are her selections for a child's school-park-party life, and they happen to be ours, too.

BROWN WOOL CARDIGAN, \$10.  
BROWN WOOL SKIRT, \$8.  
BOTH BY SACONY.  
AT JELLEFF'S.  
HER OWN JERSEY SCARF.





PENN

**BETTY FURNESS: A POWER OF PERSUASION ON TV**



# PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Politics: Eisenhower's recurrent use of the word "now" giving a sense of urgency and, at the same time, of reassurance, like a father explaining a knotty problem to the kids; Stevenson's phrase-making, his description of America as a place where "freedom lives and in which a man can draw the breath of self-respect."

PEOPLE ARE TALKING ABOUT... The New York City Opera's repertoire of eighteen operas, including Bela Bartok's *Bluebeard's Castle*, in its first appearance on an American stage... Duck hunters' delight, ten to twenty extra days tacked on this year's season, depending on local restrictions... The recording of Bertrand Russell's Nobel Prize acceptance speech, learned, and shot through with laughs... *Casque d'Or*, a new French film, and the performance of Simone Signoret, a big blonde with a harsh, back-handed allure... Jan de Hartog's absorbing new novel, *The Distant Shore*, which actually consists of two long yarns involving sea and struggle... The British film comfit, *Brandy for the Parson*, with its sly digs at smuggling and bouncy foolishness, like a ride on a pogo stick... A fresh term for the inebriated, "He's daiquirized."

PEOPLE ARE TALKING ABOUT...

Sir Frederick Ponsonby's memoirs, *Recollections of Three Reigns*, a book that rambles backstage of pomp and circumstance, from Victoria through George V, with such delightful anecdotes as his first golf game with Queen Alexandra: "The Queen seemed to confuse it with hockey and was under the impression that one had to prevent the opponent putting the ball in the hole. This usually ended in a scrimmage at the green."

PEOPLE ARE TALKING ABOUT... *A Hole Is to Dig*, a book of definitions by Ruth Krauss, rigorously edited by five-year-olds with such enchantments as, "The sun is to tell you when it's everyday" and "mashed potatoes are to give everybody enough"... That almost overlooked feast of movie plots, the works of O. Henry, rediscovered with a vengeance in *O. Henry's Full House*, a film based on five short stories all heaped on an audience comfortably full at the end of three... The "get culture" commercials on WNEW which exploit products such as music by Bach with "Don't be hasty, his tunes are quite tasty."

PEOPLE ARE TALKING ABOUT... The duality of Christian Bérard's overflowing talent in the retrospective exhibition of his work at the Hugo Gallery: his serious, strong portraits, the work of a man who began as Vuillard's favourite pupil; the costume designs, fashion drawings, stage settings and brilliant sketches, which he showered on friends.

**BETTY FURNESS**, *opposite*, a blond bombshell with the air of a homebody, is a beautiful contradiction who captivates syndicated columnists in the public press as well as millions of Americans sitting at home in front of their television sets. Part of her extraordinary success stems from a unique way of delivering commercials for such home appliances as vacuum cleaners, washing machines, and clothes-driers. Part of it stems from plain allure. With a curious mixture of glamour and dependability, she has, over the last three years, persuaded millions that they can "be SURE if it's Westinghouse," hitting her peak of persuasion last July, during the night-and-day TV coverage of the political conventions, when she worked for seventeen-hour stretches, reeled off a total of a hundred and fifty-eight commercials.

After that, millions of people felt like Senator Monroney, who, on meeting her later, said, "I've seen you a thousand times." Miss Furness was educated in New York (a former classmate at the Brearley School recalls, "Lizzie always seemed terribly dashing and enviable, even at twelve"); played small parts in Hollywood and on Broadway; bounced into television in 1948. Now, on CBS's "Studio One" and "Pick the Winner," she plugs her sponsor's products, chatting pleasantly of their merits, approaching each one, from oven to ice box, with a crisp air of delight. She plans to stand by in the CBS studio all election night, says, "I never was much of a girl for just sitting still."





Newport: 1890—Watching the finals, Slocum vs. Campbell

COURTESY OF THE NEWPORT, RHODE ISLAND, HISTORICAL ASSOCIATION

## TENNIS WEEK: NEWPORT TRADITION

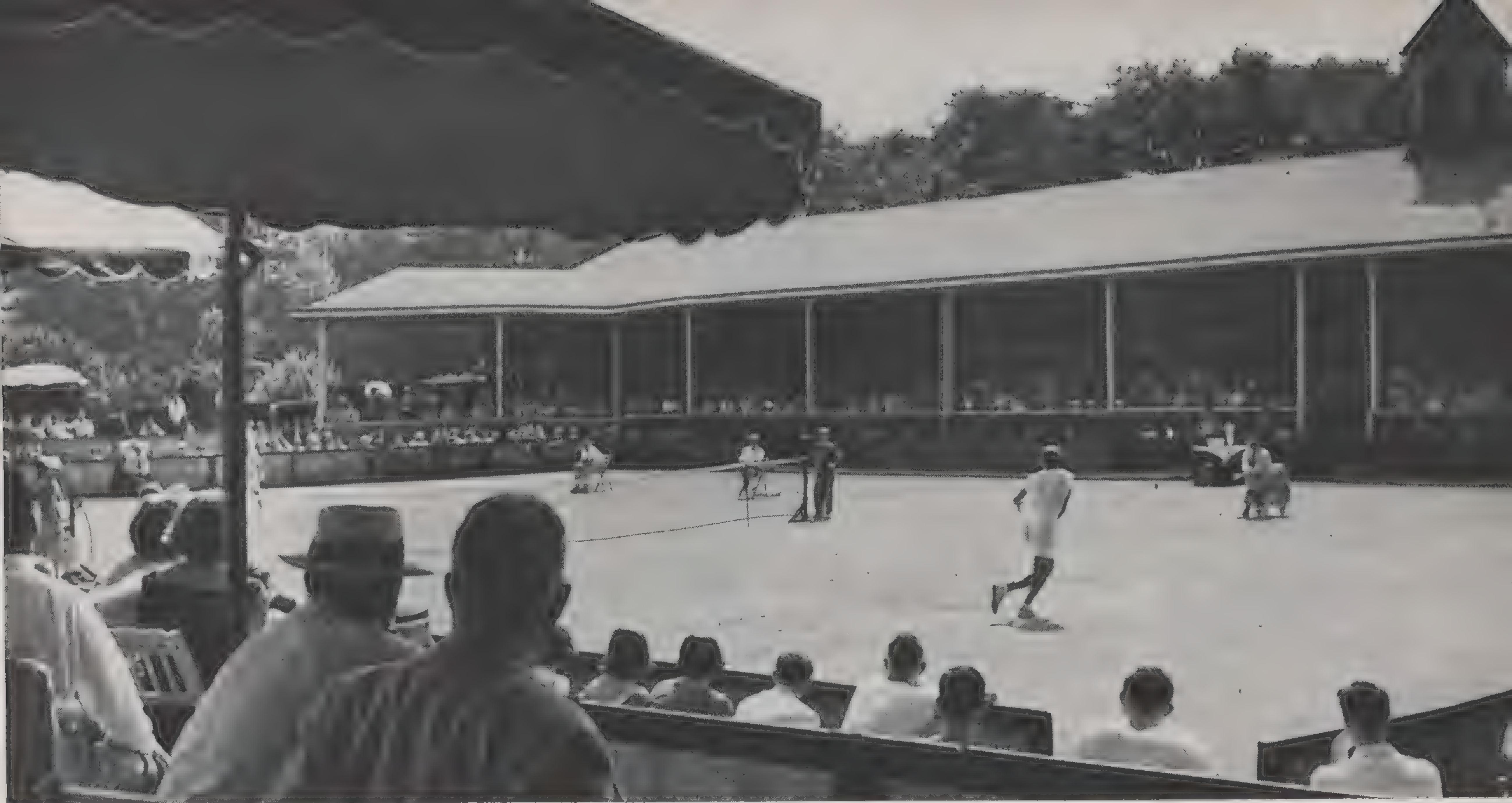


Mrs. Howard Cushing, Mr. and Mrs. Harold Vanderbilt, Mr. Howard Cushing  
128



Miss Jacqueline Bouvier (centre) and her sister, Miss Lee Bouvier





Newport: 1952—Watching the finals, Sedgman vs. McGregor

Tennis Week in Newport is a tradition, when days and nights are strung together with top tournament matches and a galaxy of parties. As old as tournament tennis in America, the Newport Casino, with its good grass courts, its ivy vines and worn grey shingles, was designed by the great classic architect, Stanford White, in 1878. Once the spectators sat on the brilliant red chair-seats of a circus grandstand, bought from Barnum and Bailey, which looked "rather like a great gaudy typewriter, with people scrambling about over it and finally perching on the keys." This year they piled themselves around the championship court—where the Casino's new President, James H. Van Alen, has rearranged the seating with additional chairs on a new strip of turf—and again sat under great green umbrellas on a raised tier of lawn. As a preamble to Tennis Week they watched a fashion show at the Casino, held for the benefit of the Newport Hospital;

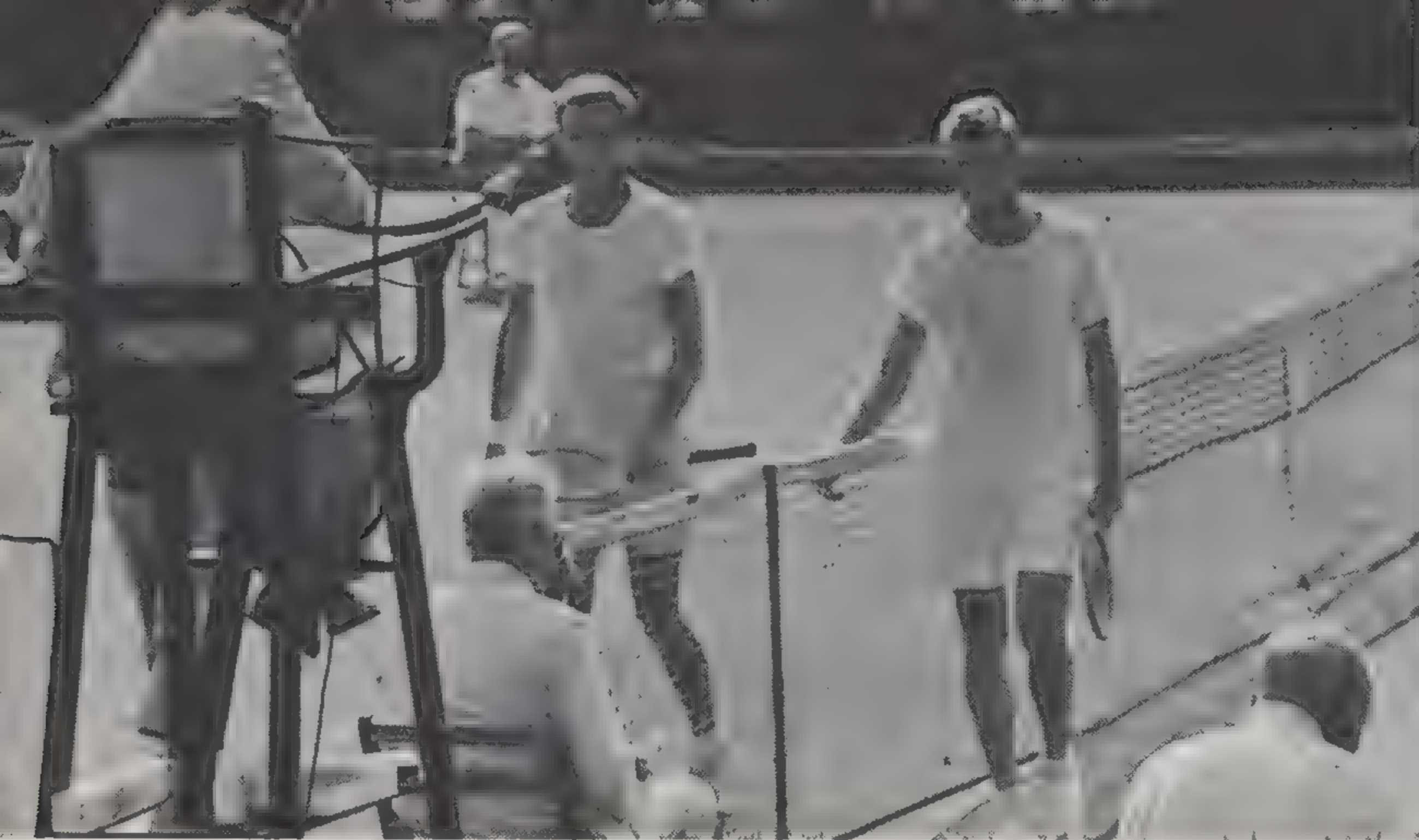
during the Week, divided daytime life between the tournament and Bailey's Beach. There were parties every night—dinners, dances, small, large, and in-between—until the final evenings of Tennis Week burst forth with a big dance at the Beach Club and three magnificent coming-out parties. All were sparked by the music of Meyer Davis. At Mr. and Mrs. J. Archbold van Beuren's party for their daughter, Mary, lights hung in the gardens beyond the marquee and all decorations were pink, white, and blue. Mr. and Mrs. Stuart Duncan gave a party for their granddaughters, Jermain and Mildred Duncan, at which guests danced in the high-ceilinged ballroom, and sat on the terrace overlooking the bay. And at a party given by Mr. and Mrs. Nathaniel P. Hill for their daughter, Hope, eight hundred guests clustered around tables under a striped marquee, danced and danced in the ballroom, and the last-gaspers left at seven in the morning.



Mrs. Charles Gilbert, wearing, like many women at the tennis, a sleeveless dress

Mrs. James H. Van Alen, with Mrs. Victor Seixas, Mrs. Frank Sedgman





**TENNIS WEEK** (continued). Newport Invitation Tournament finalists, the two outstanding Australians, Kenneth McGregor (left), and winner Frank Sedgman.



Mrs. Philip B. Pool and Mrs. Ellen Tuck Astor.



Mrs. Earl E. T. Smith, whose smile is familiar to television watchers who knew her as Florence Pritchett on "Leave it to the Girls."



Miss Hope Hill, who made her début in Newport during Tennis Week.



Mrs. Jorge R. André, Mrs. Miguel de Bragança, and Mr. James Neville.



Mrs. Hobart C. Chatfield-Taylor, Mr. Henry P. Fletcher, and Mr. Preston Davie.



Mr. and Mrs. William Vogt with players William F. Talbert, Victor Seixas, Philippe Washer, Herbert Flam, Richard Savitt, Straight Clark.



Dr. and Mrs. Walter Lowrie, Mrs. Guy Fairfax Cary, and Mr. William Hunter.





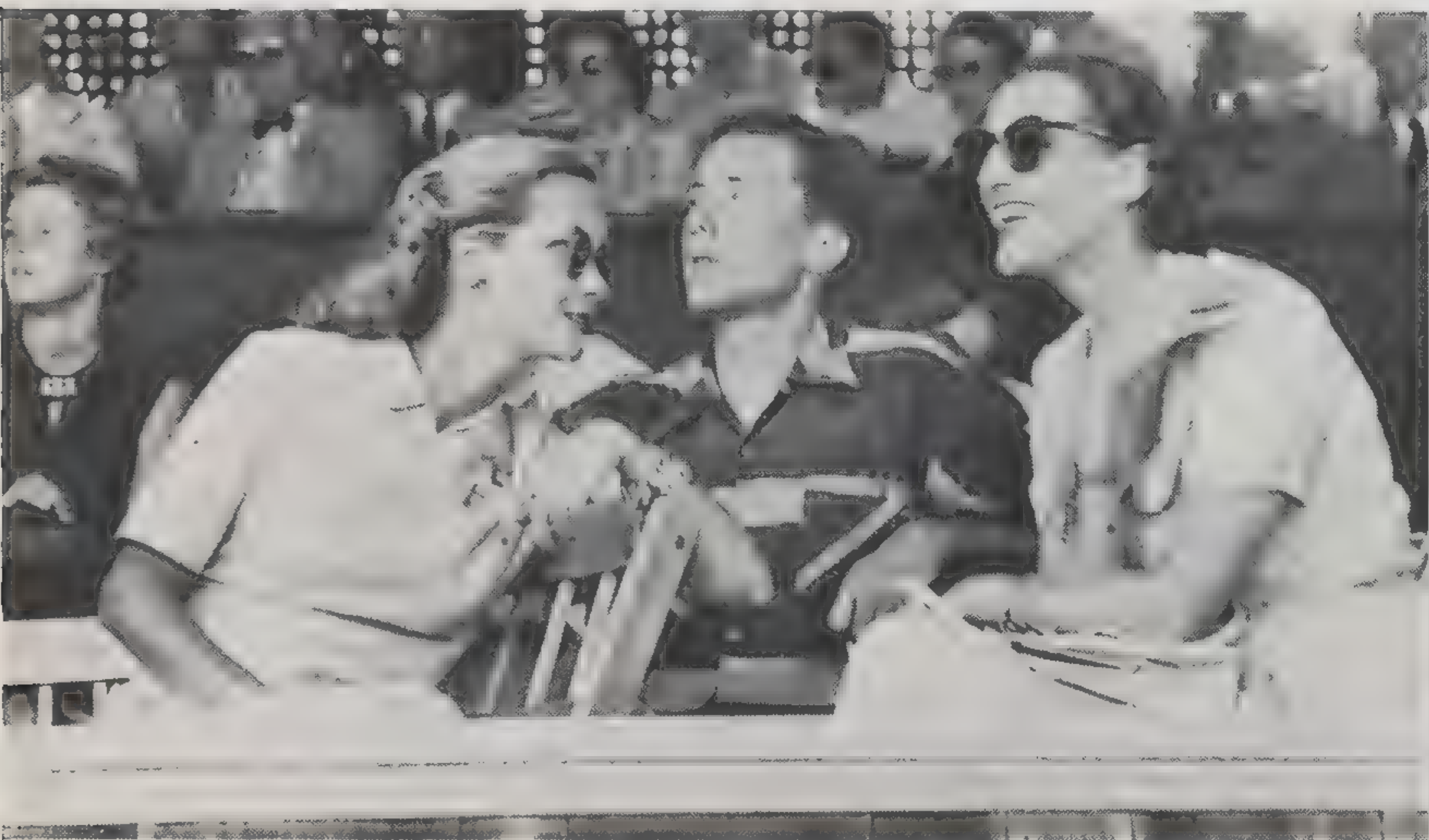
Mr. H. Spottswood White, Mrs. Verner Z. Reed, and Mrs. Wesson Seyburn.

Mrs. John R. McLean, Mrs. William F. Talbert, and Mr. Edward Tomkins.



Mrs. Philip B. Pool, Mr. J. Gordon Douglas, and Mr. Barclay Douglas.

Mrs. Persifor Frazer, III, with Count and Countess Kurt Reventlow and her daughter.



Mr. and Mrs. C. Mathews Dick, junior, with Mrs. C. Mathews Dick, senior.

Miss Harriet Manice, who will be married this month to Mr. William McAlpin Shiland.



Mr. Maurice Flynn and Mr. James Clark.

Spectators around the championship court watching the tennis finals.





JOFFÉ

SCULPTOR AND POETESS: MR. AND MRS. ROBERT W. WHITE

## FAMILY TALENT

Talented members of a talented family, the four young people on these pages are all distinguishing themselves in the arts. Robert White (*above*) and his sister, Mrs. John A. Lessard (*opposite*), represent the third generation of talent in the remarkable White family, of New York. Their father is Lawrence Grant White, eminent architect, President of the National Academy of Design; their grandfather was Stanford White, the most famous American architect of his day. *Above*: Robert White, a sculptor of strength, integrity, and promise, is the 1952 winner of the Prix de Rome for sculpture. He was educated partly abroad, studied at the Rhode Island School of Design, has had two exhibitions of sculpture, one of painting. Mrs. White, as Claire Nicolas, writes sensitive, charming poetry, some of which has appeared in *Harper's Magazine* and the *Atlantic*. She is a daughter of Joep Nicolas, Dutch muralist and stained-glass master; her mother, a sculptress, is a sister of Mrs. Aldous Huxley. Now the Whites, with their children, Sebastian, four, and Stephanie, two, have gone to Rome, where as Prix de Rome winner he will spend a year at the American Academy.





**SINGER AND COMPOSER: MR. AND MRS. JOHN A. LESSARD**

John and Alida Lessard met while both were studying music with Nadia Boulanger; now, Mr. Lessard often accompanies his wife when she sings, in a warm, unforced mezzo-soprano, songs that he has written, or songs by Monteverdi, Fauré, or Poulenc. Mrs. Lessard is the former Alida White, and is a sister of Robert White (*opposite*). Mr. Lessard, a San Franciscan, is an outstanding young modern composer; he was recently awarded the annual grant of the National Institute of Arts and Letters, has also won fellowships from the Guggenheim Foundation, from Harvard, and Columbia. Of his brilliant and difficult "Toccata" for harpsichord, Virgil Thomson wrote, in the *Herald Tribune*: "Not in a long time have I heard contemporary music of such unashamed nobility and fervour." Four of Mr. Lessard's songs, which Mrs. Lessard sings, are based on poems by their sister-in-law, Claire Nicolas White (*opposite*). Once, both couples collaborated on a ballet—music by the Lessards, costumes and choreography by the Whites, *corps de ballet*, their combined children (the Lessards have four little girls). Unfortunately, it was never performed, due to an outbreak of colds.



# THE ART OF COURAGE

BY VICTORIA LINCOLN

With imagination harnessed to brilliant literary control, and dusted with humour, she is the author of short stories, poems, and such memorable novels as *February Hill* and, more recently, *Out from Eden*.

If you are like me—human, that is—you have never, in the unregenerate depths of your heart, stopped looking for a magic formula. The days slip by in errands, duties, frustrations; was it Sunday that we promised ourselves to cultivate serenity, to do the new exercise faithfully every morning? Never mind. Some day we shall find it, the bright magic whose grace shall make us, overnight and forever after, calm, strong, and serene; or witty, pretty, and sought-after; or healthy, wealthy, and wise. *The Art of Courage!* Ah, how avidly I should read this page if it were written by someone else.

But who can know the beauty of courage better than one who has tasted fear in its most senseless and devitalizing form? There is a peculiarly nasty neurotic symptom known to the trade as free-floating anxiety. Pure essence of fear, that is, with nothing to pin it on. I've had it.

You get out of bed, and at once the tingling aura of fright runs over your skin. The pulse speeds, takes little leaps into

waltz time. You wash, dress, controlling the watery knees, forcing the back erect from its cringing stoop.

"How do you feel, darling?"

"Fine."

But all the time the terror is mounting, until it is a black wind flapping in your ears.

"It's a lovely day."

"Oh, beautiful!"

But the day is outside, the mind alone perceives it; within there is only terror, the black wind flapping.

It is then, when fear is at its worst and most senseless, that you get your unforgettable demonstration of its essential evil. When work, your own chosen work, becomes a series of meaningless gestures; when love is no more than a child's cry for help; when prayer leaves you whimpering like Hamlet's uncle: "My prayers go up, my thoughts remain below"; then you know, believe me, that a world without courage is a world without creation, love, or worship: a sterile chaos. The struggle for courage is more than a matter of self-

preservation and self-enjoyment. The enemy of all human value is fear.

I handled it the expensive way. I went to the analyst and started talking. It was not what I had expected, those two and a half years of tedious going over the ground until at last I could see myself as I was and the world as it is. There was no healing mumbo jumbo, no moment of cataclysmic revelation. And once, towards the end, I remembered Old Man Kangaroo, and I began to laugh.

Do you remember your Kipling, how the kangaroo on his four short legs wanted to be different from all the other animals? Yellow Dog Dingo ran him through the cinders and the flinders all over Australia until he darned well got his wish. And poor Old Man Kangaroo, in only too comprehensible indignation, said: "I thought that you would do it with charms and incantations, but this is a practical joke."

All the arts of living are in that sense practical jokes. Saul became Paul in a moment of blinding light on the road to



Damascus; but as we read of the subsequent life of that angry and struggling man, we realize that even a saint must sometimes make the angels smile. And we are not saints. But still, I am writing this for you and for me, because I must, and with a prayer for our time that we will act upon it.

It is a curious fact that in periods when courage can still be the world's saving grace, it is most out of fashion. When the crisis has come, the war upon us or the freedom lost, we are brave enough; but not before. It is so now. The smell of fear has become socially acceptable, almost obligatory; it is as if a charnel-house stench were bottled at twenty dollars an ounce. "Don't be left out. Wear *Threat of Destruction*." "Which side of the fence are you on? Choose the breath of panic that will make you truly you. Conservative? *Red Menace* was made for you. Liberal? Try *Investigation*."

What's wrong with us, anyway? Don't we see that our panic, on whichever side we give way to it, only gives aid and comfort to the enemy? Courage is out of fashion. Well. So was the waistline in the Coolidge era, but we had it under that gunny sack all the time; and we brought it out again. A new fashion isn't hard to set. And if we want our children to live long, we'd good and well better do it now.

We all know, well enough, that from the gravest to most petty instances, fear creates the thing feared. The girl is not shy because she is unpopular, but unpopular because she is shy. The man did not lose confidence because he failed; no one had confidence in a man who felt none in himself. Doctors tell us that over seventy per cent of the diseases fatal to man are bred by anxiety. And what does the knowledge get us but a handsome catchall for lesser anxieties in the fear of fear itself? We know fear, but what of courage? Do we really know what it is?

We know what it is not. It is not the foolhardiness of the stunt flyer, compulsively driven to a protracted, meaningless flirtation with death. Nor is it the lust for martyrdom that drives many to reject all tact, all gradualism in their hungry embrace of unpopular causes. Nor is it the blank, bright smile of the Pollyanna deter-

mined to see good everywhere. Yet these people face danger and moral obloquy; they face the world with a smile. What do we mean when we say that true courage is not in them?

I think that we mean that courage is not a simple virtue. Were we not told long ago that upon two commandments hang all the law and the prophets? Without love, the other virtues are empty. And modern psychology has been able to add nothing to the greatest injunction except the warning that we must also love ourselves as our neighbour, lest the love for our neighbour grow resentful and false.

To be brave is to go through the world with our eyes open, loving and respecting ourselves and our fellow men; no more than that. But what a mouthful!

Courage can not play the game of drawn shades. You know what I mean; we are all tempted to choose the view from one window and deny the rest. The world wears many aspects, depending upon our point of vantage; but they are all valid. It was the game of curtains, drawn in my case upon an interior landscape, that brought me to the analyst, my teeth chattering, so many years ago.

Courage begins when we can keep the shades up on all four sides of the house. Courage begins when we can admit that there is no life without some pain, some frustration; that there is no tragic accident to which we are immune; and that beyond the normal exercise of prudence we can do nothing about it.

But courage goes on to see that the triumph of life is not in pains avoided, but in joys lived completely in the moment of their happening. Courage lies in never taking so much as a good meal or a day of health and fair weather for granted. It lies in learning to be aware of our moments of happiness as sharply as our moments of pain. We need not be afraid to weep when we have cause to weep, so long as we can really rejoice at every cause for rejoicing. Not once in ten thousand times is it circumstances alone that weigh down the balance of a life upon the debit side.

But the brave are not simply the open-eyed. They are the open-eyed lovers, whose charity towards the whole human race, in-

cluding themselves, gives them that sense of inestimable worth and of holy expendability which is the glory of the human situation.

Courage begins with honesty. But it must go on to learn the art of self-respect. We have not mastered it until we feel that we have no more right to sacrifice ourselves to another than another to ourselves; that we are in duty bound to the scheme of things, to look our best and act our best, day by day and hour by hour. The whining, resentful slattern may rise to a brief moment of heroism; but she is braver far who gets up in the morning, fixes her face, stands proud, and walks smiling through the small troubles, the small frustrations of average day after day.

Sometimes, when things are tough and I am tempted to leave my room white-faced and pity-gathering, I remember Blaise de Montluc. In the sixteenth century, he was besieged in Siena; his men were half-starved, exhausted, outnumbered; but he held them to their eventual victory. And often I have smiled and lifted my lipstick, hearing an echo of his words:

"So, in the morning, before I showed myself to them, I would slap my face with wine, until I looked as young and fresh as when I was a lover in the Piedmont."

And we love him now, as his men must have loved him, walking out erect and fresh-faced into the morning of their hard-held hope. Those who respect and do justice to themselves are free to love and be loved, for they have no resentment to hide.

This is the art of courage: to see things as they are and still believe that the victory lies not with those who avoid the bad, but those who taste, in living awareness, every drop of the good. It is the art of liberating our love for others by ceasing to refuse ourselves the same respect and justice that we owe to them. It is, in the end, accepting without resentment or regret the knowledge that the only magic formula is this: there is no magic formula.

And, picking ourselves up with a laugh after every downfall, we can learn it, hour by hour, day after day. It is not a dramatic way, but it is none the less great for that.

For remember: the world needs it even more than you need it yourself.



**R**EDISCOVERY  
IN LINGERIE—  
THE RANGE OF  
CREAMY SHADES



2

Reaching right into the lingerie drawer this year: colour—a wide range of colour. Which brings us to the creamy shades; the rediscovery that they're among the most flattering tones there are. Cases in point: some of the prettiest of the new slips and petticoats, some of them in a soft, coffee-cream, and some in that soft, pale shade that once was the exclusive property of handmade Paris lingerie—ecru. Further point: they're all nylon tricot.



3

1







1. Ecrú—champagne-pale—a wonderful slip to wear under camel-colour, under dark brown. The bodice is finely-pleated lace; more lace at the hem. By Van Raalte, \$17. Best's; Garfinckel's.
2. Ecrú again, here in the permanently-pleated petticoat division; this one of nylon tricot is slim as far as a three-tiered flounce—that's pleated and lace-banded. By Seamprufe, \$9. Bloomingdale's; Famous-Barr.
3. There's nearly as much lace here as tricot, and all of it's nylon, all of it is ecru. Yoke-bodice slip, the lace, net-reinforced. By Artemis, \$8. McCreery's; L. S. Ayres.
4. A deeper, slightly pink shading of ecru for this slip of nylon chiffon tricot, cut on the princesse line. Very lacy—and the lace hand-run. By Vanity Fair, about \$40. Henri Bendel; I. Magnin.
5. Coffee-coloured slip of nylon tricot, cut on an entirely new principle for tricot—on the bias. Decorating the top, a lacy scroll. By Rogers, \$15. Best's; Hudson's.
6. Designed for the middy-looking dress, a nylon slip in a deep true coffee cream, with gathers springing from below the hip-line. Nylon net edges a V neck. By Gotham, \$6. Altman; Jordan Marsh.
7. The narrowed petticoat—slit at the hem for easy moving. Coffee—with very little cream—and a wide scalloped band at the hem. By Vanity Fair, \$11. Jay Thorpe; J. W. Robinson.





**C**OLOUR OVER COLOUR:  
TWO THINNESSES OF NYLON



Here: still another new way that colour comes into a woman's wardrobe  
(or rather, drifts in)—in nightdresses  
made of two thinnesses of nylon, one pale shade over another.

The nightdress on this page, palest green over pale sand beige—  
the effect, almost iridescent, and almost entirely opaque.

The lines, Empire. The full skirt falls from just below the bosom.

By Yolande in nylon chiffon tricot, \$20. Saks Fifth; Hutzler's; Frost Bros.

The background, this page: the apartment of Mrs. George Draper.



A nightdress that's pale pink and, at the same time, pale blue; that's a delicate wisp and, at the same time, quite opaque. It's made of two layers of nylon chiffon tricot with, in this case, the pale-pink layer acting as an inseparable slip for the blue.

By Carter's, \$30. This, and the Craig coverlet and curtains, all at Lord & Taylor. Nightdress, also at: Woodward & Lothrop; Marshall Field; Neiman-Marcus. Another colour-over-colour idea: the rinse she's chosen for her hair—over naturally light brown hair, she's washed Noreen's "Henna Bronze."

PRIGENT





# EMERAUDE GREEN— OTHER APPLICATIONS



Continuing our discussion of colour,  
of what-goes-with-what: here are some directions  
for handling the new jewel-toned green (seen earlier in this issue)—  
one way or another, it's going to come  
into many a smart woman's clothes-life this winter.

*This page:* With a monotone streak of Emeraude green  
(if it's your winter coat, for instance)—  
small amounts of black, the red and the leaf-green of roses,  
the soft white of pearls, the merest glitter  
of a green jewel. The coat sketched, by Ben Zuckerman.  
Added: a velours-and-Angora hat, hair-hiding.

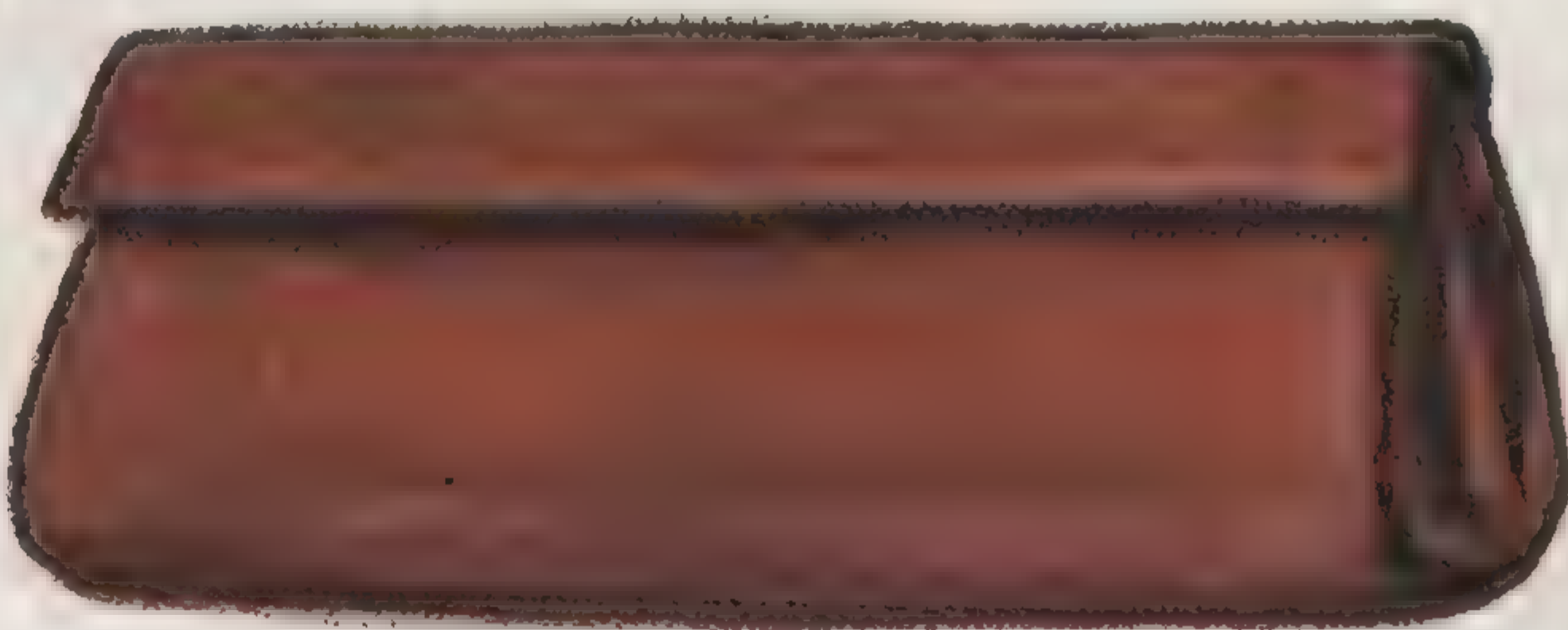
A necklace by Bobley in simulated jewels—  
pearls, crystals, a single emerald—\$25\*.

A calfskin handbag by Jenny, \$11\*. Calfskin shoes, \$22.

The silk and velvet Flower Modes roses, \$4 for the three.

Everything, at Saks Fifth.

The coat, also at Famous-Barr.



\*PLUS TAX





*This page:* Emeraude greens playing another part in a colour scheme—accessories to a black-and-white tweed costume.

Note how subtle the whole plot is, unstudied, unself-conscious: shoes and hat are black; beads and scarf are a mixture of several Emeraude shades; gloves can be lighter or darker, as you wish; and, when they're on the legs, the Emeraude stockings are pale taupe with only a reflection of the coat colour.

Dress-and-jacket costume; by Ben Zuckermann, in Forstmann wool.

Hat: black Angora, and hair-hiding. Five-foot rope of beads, \$13\*, by Bergère.

Linen handkerchiefs, 50 cents apiece; printed linen-and-cotton square, \$1—all these, by Burmel.

Short cotton gloves, \$3; belted cotton gauntlets, \$4; all these—Roger Faré designs for Wear-Right.

Everything: at Saks Fifth—excepting the shadowfoot Archer stockings. The costume is also at Garfinckel's; Neiman-Marcus.





# THE GREEN IDEA: APPLIED TO GREY



*Above, left:* In these few strokes of the artist's crayon, three important fashion facts—the fact of grey and Emeraude green worn together; the straighter flare of the coat; the hair-hiding hat. Tweed coat by Delson, \$119.

Altman; Marshall Field. The hat: Mr. John.

*Above, centre:* A suit that's obviously up-to-the-minute—one clue's the colour: Emeraude green.

Two other ways to tell: the slender but easy silhouette; the cardigan jacket, bound with green plaid. A Glenhunt suit in Scotch tweed, \$140. This and the side-curved grey jersey hat by Madcaps are both at Lord & Taylor.

*Directly right:* One of those dresses that seldom see the inside of a closet—it's that useful, that wearable. It's a tweed dress, held to the slender new line by the fact that its pleats start well below the belt-line. By Georgia Bullock, \$60.

Dress, and bow-backed cap by Harrison, both at Lord & Taylor. The bag: Renée Montague.

Dress, also at Carson Pirie Scott.



*Directly right:* Cut out for the woman with more taste than money—a fleece town coat that can double as a country coat, triple as a travel coat.

The line is full (good suit-line) but unflaring (good fashion-line), and the colour's the latest basic to be located in the rainbow:

Emeraude green. A Shagmoor design, \$70. Bloomingdale's;

Famous-Barr. Grey jersey turban: Hattie Carnegie.

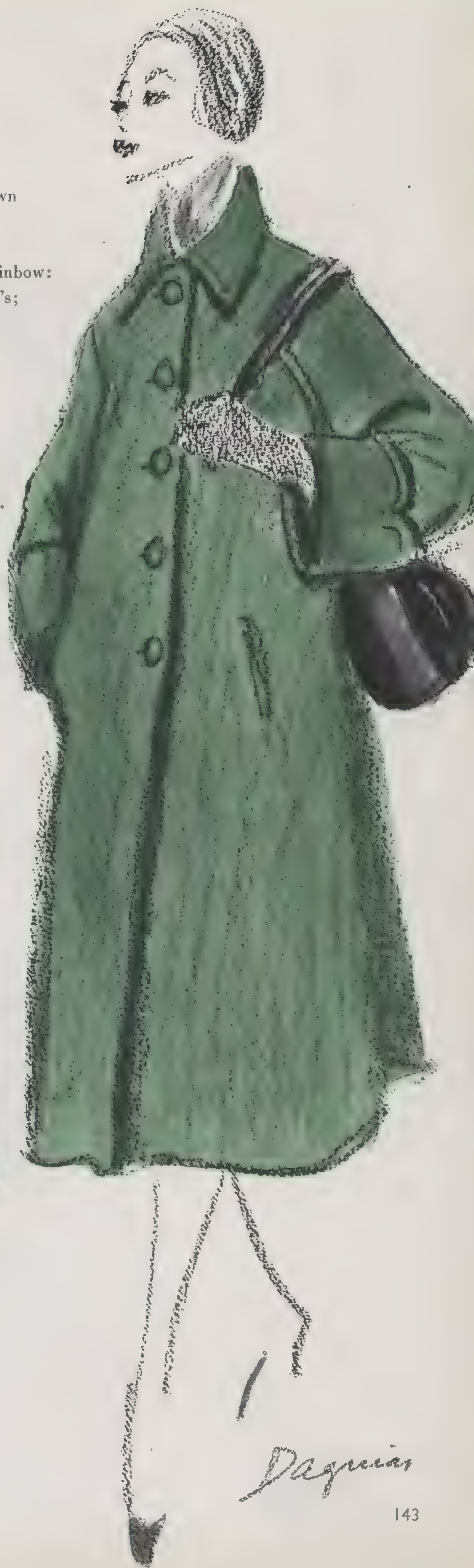
*Below, left:* A suit that has the fashionable new figure—slender, with an easy waist, smooth hips—

but that's also a personality in its own right.

For instance: the original set of the sleeve, the cord-tied collar. By Charles Cooper in striped Scotch tweed, about \$140. This, and the Angora cap by Madcaps, both at Altman. The suit is also at I. Magnin.

*Below, centre:* Emeraude green in the newest form possible—the winter suit.

The jacket, a side-slit shirt of wool bouclé coating; the skirt, slim and of smooth flannel. A Brevity design, \$99. The suit, and the Madcaps hat in two tones of grey jersey—both at Saks Fifth Avenue.





*Memo to Men:*

**CAMEL'S HAIR IN NEW WEAVES**







More and more men have been asking for city suits in softer textures. One answer: patterned camel's hair (the best wearing fleece of them all, incidentally), now riding into town on a weave. Patterns darken its usual country tan, and give it new possibilities—including an urban life.

*Above:* It's a close herringbone weave that brings this single-breasted suit to the city, makes it right for any office, any day—and any week end. Woven of brown and tan, and looking pretty dark. \$100. Oxford shirt with round collar.

*Right:* Single-breasted topcoat, in a herringbone pattern larger than the suit's—and so looking lighter; patch pockets with flaps. \$95. Brown felt hat with a snap brim, \$15.

*Opposite page:* Camel's hair in a familiar locale, but in a new weave. Sports jacket—in the three-button model that *remains* the most popular—in brown and tan hound's-tooth check. \$75. Brown gabardine slacks, \$35. Tyrolean-type hat, \$13.

*Everything on these pages:* at Lord & Taylor. The shirts, by Hathaway; both hats by Dobbs. The jacket, slacks, suit, and topcoat, all by Lebow of Forstmann fabrics, are also at Hutzler's; Wanamaker's, Phila.; Kaufmann's; Sakowitz; and stores listed on page 160. Shown left, a British MG.







**THE COAT, THE DRESS,  
AND MRS. EXETER**



**One plan for Mrs. Exeter's  
eight-to-eight sort of day.**

"One thing I've noticed," said Mrs. Exeter, "is that my days seem to fall into two distinct categories . . . what I call my eight-to-eight days, when I'm out early, busy all day, and home (exhausted) at night; and then my twelve-to-twelve days, when I get off to a late start and keep on going. Dresses and coats, I find, cover both these categories perfectly—for choice, a woollen coat and a fur coat. On these two pages, my idea of the perfect grouping for an eight-to-eight day, all of them functional, fashionable, and non-fattening."

**The coat, opposite page.** Unmistakably this year: pebbly black and white tweed, cut full but not wide, with the cuffs and tuxedo front of Persian lamb. A smart-and-pretty way to wrap up the winter and look slender doing it. By Ben Gershel of Forstmann wool. Altman; The Dayton Co.; Neiman-Marcus. The hat: a bicorné (with the width that so many women want), black velvet. By Braagaard. A Hollander-dyed Persian lamb muff (this size for tall women), by Maximilian.



**The dresses.** *Opposite left:* A wool jersey dress that looks as simple as pie. ("Have you ever tried to make a *simple* pie?" asked Mrs. Exeter, sharply.) A deep V neckline, a few tucks at the waist, a run of buttons down the front—it appears to have nothing to it except a good figure. Black or Oxford grey. Sizes 10 to 18. By Kondazian. \$145. The black velours beret, with a rather larky looking spatula, by Germaine Montabert. Black alligator bag by Nettie Rosenstein. All, Gunther Jaeckel.

*Above:* A cool shaft of Oxford-grey alpaca, its simplicity softened at the bosom with a half cowl, and over the tummy with a brief peplum. Black frog closing. Sizes 14½ to 24½. By Fred Greenberg, of Julius Werk satin-back alpaca. \$70; Saks Fifth; Miller & Rhoads.

The hat, a rolled bicorné of black soleil, worn slanted, the little veil—a thin mist. By Germaine Montabert at Saks Fifth. *Left:* Another deceptively simple black wool jersey dress. ("What would a saleslady do, if someone came in and asked for a *fancy* black dress?") Beautifully shaped, the gored skirt lined (but not buoyed) with a pale blue taffeta slip; flexible neckline; deep wool fringe at elbow, hip. Sizes 10 to 18. By Kondazian. About \$145, at Gunther Jaeckel; I. Magnin.

*(Continued on next page)*





**THE COAT, THE SUIT,  
AND MRS. EXETER** *continued*

RUTLEDGE





**A plan for Mrs. Exeter's twelve-to-twelve day.**

"The twelve-to-twelve day," said Mrs. Exeter, "is the one when you get off to a late start, and keep going. It could be a problem, but haven't you noticed that that kind of day is often made up of a jam of pleasantnesses? Something delightful suddenly being added. Here, my idea of a grouping for *that* kind of schedule."

**The coat, opposite page:** A broadtail lamb jacket, sleek, glistening black; to wear from luncheon on. Flat invisible pleats at the side, and a silhouette-making one at the back, a big, flexible collar, and a big lap-over in front that begs to be held close with white-gloved hands. Of Hollander-dyed Russian broadtail lamb, by J. Diamond. The hat: a pillbox, all white passementerie and tassels; by Laddie Northridge.

**The dresses. Opposite page, left:** One of those understated, underplayed, schedule-defying dresses that women are always looking for—and are willing to pay good money for; dress of black corded crêpe, softened at bosom and hip. Sizes 10 to 18. A Ben Reig design, of Bloomsburg rayon crêpe. \$125. Henri Bendel.



**Top:** From-luncheon-on dress, fine drawn line in black silk, with a scrolled appliqué at the bosom. Sizes 18 to 42. By Norbert Jay, of Stunzi silk. \$135. Saks Fifth; Montaldo's. The hat: a profile of red velvet. By Braagaard. Black suède fitted bag, by Evans; Saks Fifth. **Above:** A dress that leans towards the late day, but can begin its life at luncheon. Of black silk faille, with mauve collar and cuffs rimmed with velvet braid. Sizes 16 to 42. By David Styne, \$125. Bonwit Teller; Strawbridge & Clothier. American beauty velvet pillbox, by Braagaard. **Left:** Completely adult elegance: a sweep of taffeta, shoulder to hem, crossing a crêpe sheath. Sizes 10 to 20. By Kiviette, of Burlington rayon and acetate crêpe, about \$110. Milgrim; Woodward & Lothrop. The softened platter, all brim, all velvet, with the width and shadows Mrs. Exeter finds so becoming, by Mary Goodfellow.



*For Vogue's Young Nillionaire:*

## **REGIMENTAL STRIPES**

The Young Nillionaire (a girl whose fortune is nil, whose taste rates high) likes colour—it doesn't cost a cent. Likes it in stripes.

Has the figure both are made for.

In fact, the odds all run to this, the newest, most colourful young dress out: the silky regimental stripe, as gala a dress as the parties she'll wear it to.

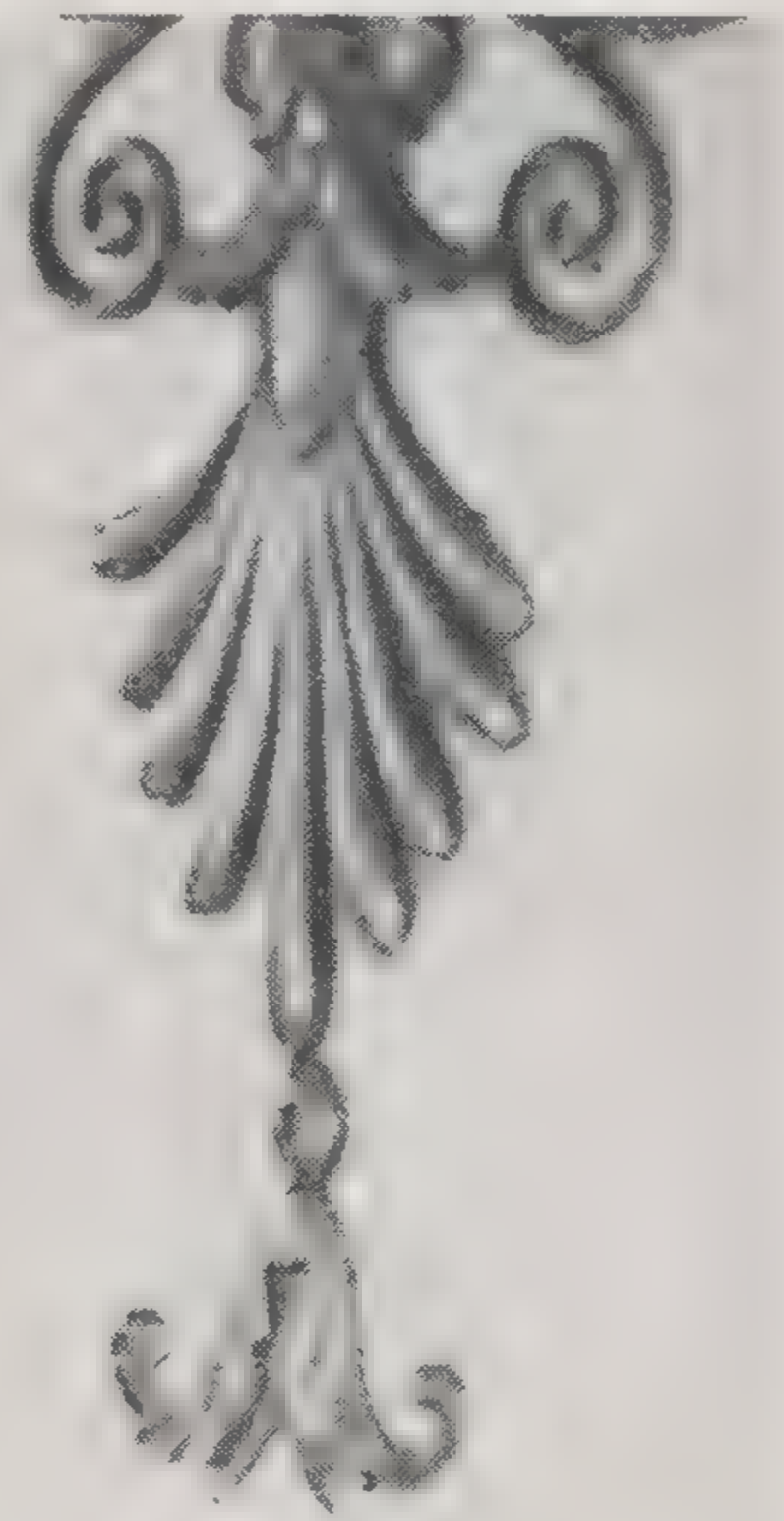
*Below:* One of the prettiest: regimental stripes in silver on red taffeta. A late-day dress, by Junior First, of Celanese acetate and silk, \$18. Russeks; Hutzler's. The hat, a curl of soutache, a John Frederics Charmer.





*Below: Vogue's Young Nillionaire wears a dress of acetate-and-silk rep—black, with blue and grape regimental stripes. The sleeves, just three-quarters' worth; at the neck, a plunging V, she pins a rhinestone medallion. By Judy 'n Jill (Celanese acetate), \$40. Pin, by Bogoff. Curly blue feathers make a late-day calot, by Madcaps. \$8. Note: her gloves. With stripes, she chooses monotone camel-colour glacé kidskin. By Superb. All, from Lord & Taylor. Dress, also at Jays; Harzfeld's.*

PRIGENT





*For Vogue's Young Nillionaire:*

## A CLOSETFUL OF SEPARATES



A glimpse into the Young Nillionaire's closet—and you find exactly what you'd expect.

Separates. In tweed. In velveteen.

And, more often than not, in unexpected new ways.

**1.** Black velveteen, in as nice a partnership as we've seen: with a red velveteen fascia, a ruffly white faille gilet blouse.

By Junior House, \$30. White kidskin gloves, 12-buttons long, by Wear-Right.

All, Oppenheim Collins; dress only, L. S. Ayres.

**2.** Suit with a cardigan jacket—shirt-sleeved.

Brown cashmere tweed, with a third piece, a jersey sweater top, in the same brown. By Pat Premo, \$90. (Wyner wool jersey.) Milgrim; Sakowitz.

Fish-net scarf, by Echo, at Milgrim.

**3.** A white jersey, a navy-blue skirt—separates.

The blouse, by Alex Colman, in Thalspun Orlon-and-wool, \$11. The skirt, tailored as neatly as a man's trousers, even has a hip pocket. By Dan Gertsman, in Botany worsted. \$15. At The White House.

Gloves, by Hansen. These, and the blouse, Bloomingdale's.

*Opposite page:* Ivory bengaline, black velveteen—late-day shirt and skirt, a high rate of flattery.

A décolleté top; a boned fascia waistband to lace at the back of the skirt. By Lanz of California.

(Burlington and Juilliard fabrics.) Blouse, \$17; skirt, \$17.

Bonwit Teller; Frank Murphy; Neiman-Marcus.

(Further separates for a Young Nillionaire on page 160.)



3











## THESE ARE WEIGHTLIFTERS

There's a lot of power in this handful of polka dots. For these white wafers, popped into the mouth, act as a strong bridle on a runaway appetite. They taste like marshmallows, but in their own sweet way they are extremely purposeful: they help to keep you on a strict diet by lessening the desire to stray onto any primrose paths of banned sweets, sauces, and fats. And all the while, they act as a food supplement, supplying you with proteins, minerals, vitamin B, and an alkaline substance. These "Appetite Reducers" are the newest idea of Ann Delafield who has helped millions (literally!) to lose weight in the past thirty-five years. The wafers are part of her Appetite Reducing Plan, and come with it. The rest of the plan includes extra vitamin capsules, and a very comprehensive diet book. The book gives diet menus, suggested health foods, diagrams of her famous reducing and posture exercises, and a course on good grooming and make-up. Above all, it contains Miss Delafield's highly communicable enthusiasm. She has always believed that any woman can have a good figure—and that it's an exciting thing to watch one emerging from a wrap of fat...The Appetite Reducing Plan is sold at all Rexall stores.



**"FACE LIFT" ACTION**

**YOU CAN SEE AND FEEL**

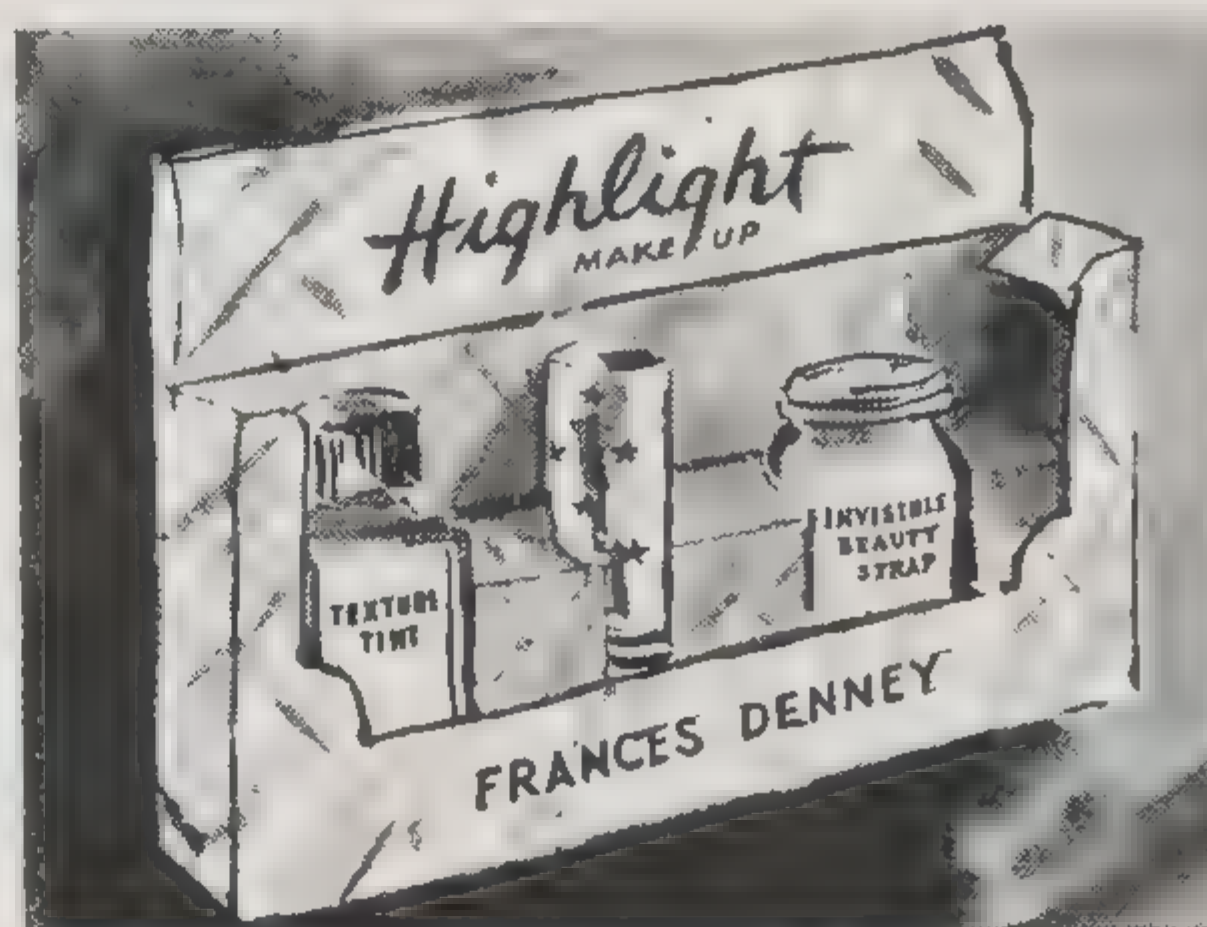
# Frances Denney INVISIBLE BEAUTY STRAP

You can see and feel this new flowing cream go to work instantly . . . as it does wonderful things for you. Your face feels braced, firmed, lifted . . . you have the thrilling sensation of an instant "face lift." Invisible Beauty Strap tends to tighten skin, smooth away wrinkles. Wonder of wonders—you will find that jawline puffiness, mouth-to-nose lines and that tired look seem to disappear.

This is the original "face lift" created to be worn under make-up. Apply before foundation and face powder. Look in the mirror. Your make-up is smoother, more beautiful for hours because the skin is firm, lifted, tight. It seems to take years off your age. FRANCES DENNEY preparations are on sale in the cosmetic department of fine stores, or you may order direct, FRANCES DENNEY, Philadelphia.



**INVISIBLE BEAUTY STRAP, \$5\***



## HIGHLIGHT...

newest fashion in make-up. See the Highlight Make-Up Box in your favorite cosmetic department. It contains full size Highlight Lipstick, an intense red with a blue undertone, and also introductory bottles of Texture Tint and Invisible Beauty Strap. **\$2.50\***

## TEXTURE TINT...

glamorous liquid make-up foundation. The pigments are of impalpable fineness to cover the skin with a sheer veil of color. You look beautiful all day—no touch-up needed. Now in new Highlight, a clear pink shade. **\$5\***



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*The Sleek Sweater Look  
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*Top: Sizes 32-40.*

*Skirt: small, medium, large.*

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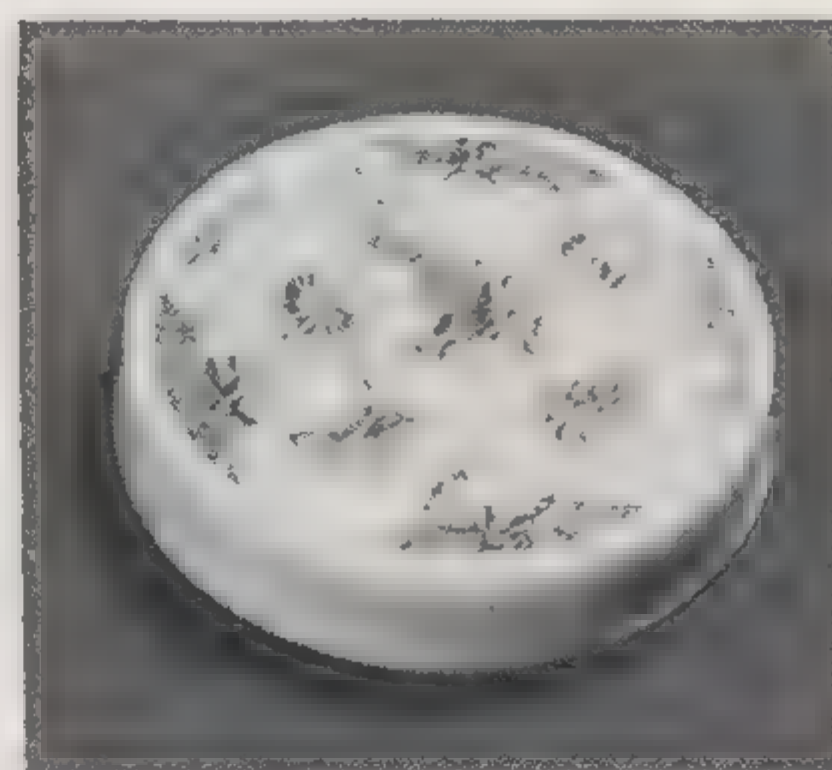
**LORD & TAYLOR, New York**  
**NEIMAN-MARCUS, Dallas**

**I. MAGNIN, California and Seattle**  
**BLUM'S VOGUE, Chicago**

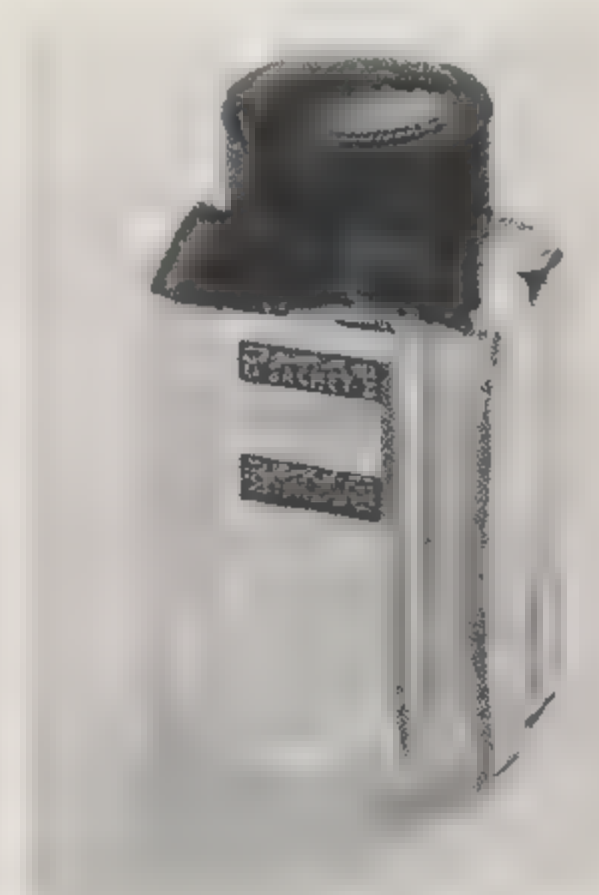


You don't have to worry about whether you can wear *this* shade of green or not . . . because the green-shadowed fragrance in the bottle above is Coty's famous jewel, Emerald. It flatters every woman, this blend of spice and flower. And, in a winter of greens-in-fashion, this fragrance (and the whole garland of products through which Coty has drifted its rich scent) once tried, might well become your favourite greenery from one vernal equinox to the other. This whole Emerald collection at Saks Fifth Avenue.

## DISCOVERIES IN BEAUTY

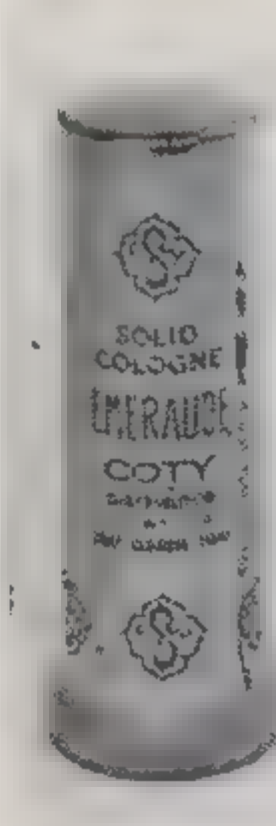
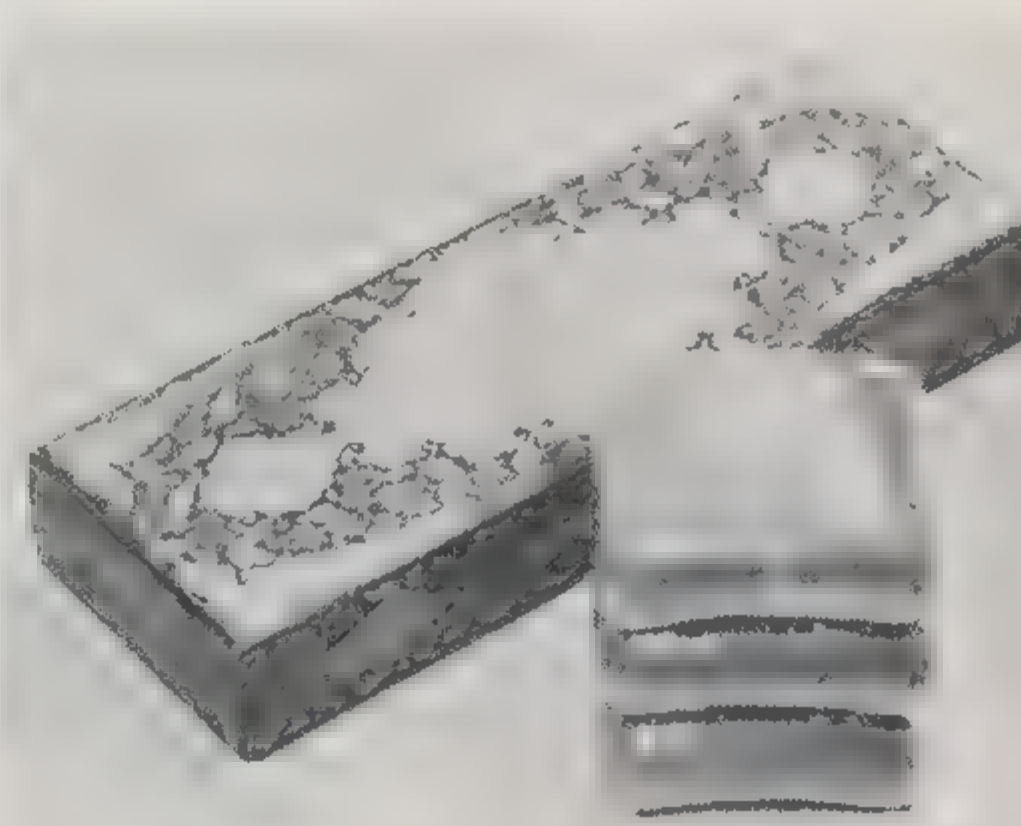


Complexion flattery: Coty's new invention combining powder-and-founda-  
tion, Cream Powder; and the long-favoured Air-Spun face powder.



Bolsters for the bath, and after: Water-softening Bath Salts, Talcum  
Powder, and Sachet to dust on *you* or scatter through your lingerie.

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More Emerald: In hand-sized cakes of soap; in a Lalique *flacon* for your  
purse; in a Solid Cologne stick; and in a golden flask.



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# BRUNETTES ARE AS PRETTY AS BLONDES

BY GLENN MATTHEW WHITE

**I**F you can believe what you read, brunettes hardly ever get into any trouble worth mentioning. In murder stories, brunet corpses are extremely rare, while the bodies of blondes abound. It's always a "blond bandit" or "blond shoplifter" in news of female crimes. Most often it is the strawberry blonde who gets into newsworthy predicaments:

New York, Dec. 4—(UP)—The nude, dismembered body of a strawberry blonde about 35 was found today in two suitcases left in adjacent lockers at a Long Island Railroad station in Brooklyn...

Chicago, Dec. 7—The body of an attractive 27-year-old strawberry blonde was found stuffed in a roll-top desk early today in a swanky apartment on Lake Shore Drive...

Considering the rarity of living strawberry blondes, it seems odd that so many of them should be found dead. One theory to account for this is that it is the *same* strawberry blonde that is found dead in one city after another in time for the evening newspapers. When there is other news in Chicago or New York, reporters ship her back to Cleveland, Detroit, or Kansas City, where colleagues on other newspapers discover her all over again. The body shuttles constantly from coast to coast. Whenever there is a train wreck, it is inevitably uncovered in the debris. Once a blonde is dead, she doesn't fade.

The Associated Press reports that "when it comes to the cost of upkeep, the man in uniform is rapidly catching up with the blonde in mink and pearls." Now why a *blonde* in mink and pearls? It costs just as much to keep a brunette in mink and pearls. It probably costs more—a blonde can wear her *old* mink.

"The other woman" is always a blonde—until you meet her. Tell-tale strands of blond hair show up prominently on men's dark suits; a brunette can shed and shed until she is as bald as a pie crust and no one will suspect her. Did anyone ever hear of a *brunet* hussy?

There is no reason in fact for all of this. The cult of blond worship is fallacious, puerile, and insulting to the beauty of natural blondes and brunettes alike. It is rumoured that Dr. Kinsey and his associates are making a comparative study of blondes, brunettes, and redheads, but this will prove nothing. What are the facts?

Do gentlemen really prefer blondes? This is the heart of the matter. There is no need to be so cynical as to say there are so few real gentlemen it doesn't matter. There are few real blondes. Gentlemen or not, most men prefer brunettes. That is the fact and that is what counts.

A coast-to-coast poll of a representative cross-section of the nation's 47,000,000 adult males, recently reported in a scientific publication, showed almost a two-to-one preference for brunettes.

43 per cent said they preferred brunettes.

23 per cent said they preferred blondes.

12 per cent said they preferred redheads.

22 per cent said they liked all three types and couldn't decide which they liked best.

The 23 per cent who said they preferred blondes can be discounted somewhat because it is far easier to give the brand name most widely advertised. If the 22 per cent—the wise men who said they liked them all—were to make an actual choice of a girl, most of them would choose brunettes. The fact is, most women are brunettes. According to a late survey in the United States

48 per cent have brown hair.

14 per cent have black hair.

22 per cent have grey or white hair.

8 per cent have blond hair.

7 per cent have red hair.

1 per cent have no hair.

Statistically, a terrifying thing is happening to blondes. Every report reveals fewer of them. In England, Australia, the United States, and Canada, blondes are getting scarcer every day. Their increasing rarity accounts in part for the attention they attract, but eventually they may be blacked out altogether.

Of course, when it comes to women, no man prefers statistics. The most convincing evidence that they prefer brunettes is supplied by those men who, because of their desirability, stature, or position, could have chosen blondes regardless of rarity but actually chose dark-haired brides.

The essential upkeep for a brunette is low. A brunette weathers well. According to dermatologists, her skin is tougher, actually thicker than a blonde's and more pliant. It is also oilier. It is not so severely subject to the ravishment of wind and sun.

At home, a blonde is likely to expend less effort to keep pretty, for after all, she is a *blonde*. isn't she? Blonde means beautiful, doesn't it? That's what *she* thinks. Elementary facts of skin and hair prove that a blonde must spend more time and money on beauty care than a brunette *just to keep even!*

The old adage that "blond beauty fades fastest" is true and there is no need to labour the point. Brunettes keep the appearance of youth longer. When a dark-haired woman begins to turn grey, there is an immediate and sharp contrast in her hair that makes her look distinctive—sometimes even more attractive than before. As more hair turns grey, the effect is one of gentle softening, of growing lovelier with the years. But with age the blonde's crowning glory simply clouds up; she must labour hard to keep from appearing washed-out. When the hair has turned completely, the brunette is most likely to have a beautiful silver sheen or pure white hair; the blondes just get dingy.

These are the facts. More could be said, but the defense rests the case for brunettes. He doesn't want blondes to get the idea he dislikes them *personally*. Black is not his true love's hair.

IF YOU WERE BORN

WEARING SHOES

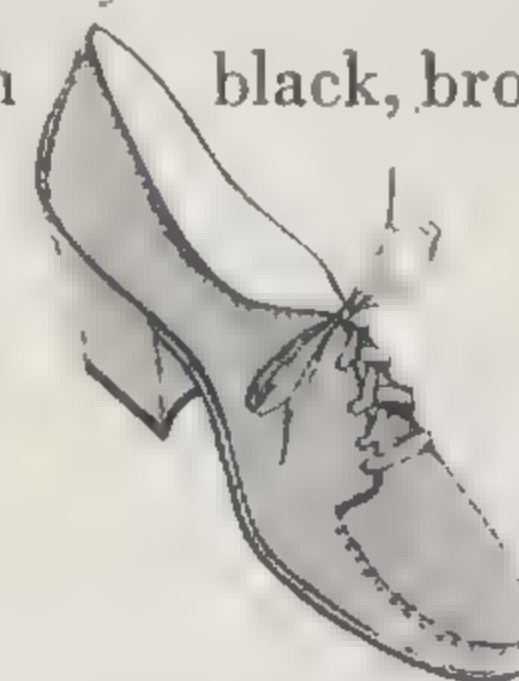
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## VOGUE'S YOUNG

## N I L L I O N A I R E

(Continued from page 152)



PRIGENT

*Left:* She's on her way to dinner in the black wool jersey top that takes one of her favourite—and, not-so-accidentally, most becoming—lines: the halter. With this, a late-day skirt of black velveteen. The blouse, \$6; skirt, \$18. By Opera, at Russeks.

*Right:* He has two on the aisle; she's wearing black wool jersey in a blouse with a mock turtle neck. Her skirt, bouffant even sans crinoline, is black rayon taffeta with a crinkle to it. Blouse, \$8; skirt, \$15. By Sportlane Deb. Saks Fifth; Filene's.



## MEMO TO MEN: CAMEL'S HAIR IN NEW WEAVES

The following is a list of stores throughout the country where the clothes shown on pages 144-145 may be found.

Akron, Ohio.....	J. Koch	Kansas City, Mo.....	Rothschild's
Albany, N. Y.....	McManus & Riley	Lexington, Ky. ....	Meyer's
Atlanta, Ga. ....	Rich's	Longview, Tex. ....	Lancer's
Atlantic City, N. J. ....	Charles of Atlantic City	Louisville, Ky.....	Rodes-Rapier
Augusta, Ga.....	J. B. White & Co.	Lynchburg, Va.....	Walls Camp
Boston, Mass.....	Scott & Company	Macon, Ga.....	R. S. Thorpe & Son
Charleston, W. Va.....	Schwabe & May	Memphis, Tenn.....	Levy's
Charlotte, N. C.....	Ed Mellon	Milwaukee, Wis. ....	Polachek's
Cleveland, Ohio.....	Halle Brothers	Nashville, Tenn.....	Joseph A. Frank
Cincinnati, Ohio .....	Squires	New Orleans, La.....	Porter's Inc.
Columbia, S. C.....	Louires	Norfolk, Va.....	Topper's
Columbus, Ohio.....	The Union Company	Oklahoma City, Okla. ....	Rothschild's
Dallas, Tex.....	Dreyfuss & Son	Pasadena, Calif.....	Bullock's Pasadena
Dayton, Ohio .....	Metropolitan	Paterson, N. J.....	B. Greenberg
Denver, Col.....	Daniels & Fisher Stores Co.	Richmond, Va.....	Berry-Burke Co.
Des Moines, Iowa.....	Yunker Brothers	St. Louis, Mo.....	Boyd's
Detroit, Mich. ....	Whalings	San Antonio, Tex.....	Frank Bros.
Durham, N. C.....	Miller Bishop	Savannah, Ga.....	Morris Levy
Erie, Pa.....	P. A. Meyer & Sons	Springfield, Ill.....	Arch Wilson
Evansville, Ind.....	Sater's	Syracuse, N. Y.....	Hotel Syracuse Men's Shop
Fort Wayne, Ind.....	Wolf & Dessauer	Toledo, Ohio.....	B. R. Baker Company
Grosse Pointe, Mich.....	Young's	Tulsa, Okla. ....	Clarke's
Harrisburg, Pa.....	Allan Stuart	Washington, D. C.....	Lewis & Thos. Saltz, Inc.
Hartford, Conn.....	The Warner & Bailey Co.	Winston Salem, N. C.....	Frank A. Stith Co.
Huntington, W. Va.....	George Wright	York, Pa. ....	Lebymayer's
Jacksonville, Fla. ....	Levy's	Youngstown, Ohio.....	Strouss-Hirshberg Co.





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625 Madison Ave., New York 22, N.Y.

## SPANISH NOTES — LONG AND SHORT

BY SOPHIE KERR

...On the way from Valencia to Castellon some wonderful person has planted garden flowers and small shrubs on each side of the road, oleanders, roses, geraniums, blue morning-glories, lantanas. They bloom freely and vandal hands apparently do not molest them.

...The Spanish government has started reforestation projects all along the Mediterranean coast and some day these little pine trees may bring greenery and softness and perhaps better water control and more water to the barren hills.

...The way to take a pig walking, either for pasture or to market, is to tie a stout rope round one of his hind legs. One sees this often in Spain and it seems satisfactory to both the animal and his escort.

...The black-market girls who sell American cigarettes (don't buy any, the package may be stuffed with sawdust) gather in the street before the big cafés of Valencia and offer their wares freely. They chatter, bicker, and at times fight like animals. They carry the cigarettes in bags, pockets, thrust in their bosoms, sometimes tucked up under their long, abundant hair-do's. They are not bad-looking girls for the most part. The younger ones are under the direction of one or two big, burly, bullying matrons.

...There is a street cleaner of Tarragona who wears a big scarlet carnation pinned to his uniform as he goes about his work. It's a pleasing sight.

...*Agua, Azucarillo, Aguardiente* (Water, Sugar Bonbon, Brandy) is the piquant title of a musical comedy which is very popular in Spain. It is one of the old *zarzuelas* or short musical plays which are given in twos or threes. A ticket can be bought for a single play or for the entire performance.

...Stopping overnight on the way to Madrid at Alhama de Aragón—one of the many nice little spas which dot Spain—the dining room looked so cold and dreary in the morning that permission was asked to have breakfast served in the ballroom where sun was pouring in. The little waitress agreed, a table was set, and while the rolls and coffee and soft-boiled eggs awaited, there strolled in a middle-aged gentleman in a sport coat and yellow sweater. He carried a little box about the size of a portable radio, and he went over to the piano, put the box down on another of the little tables and plugged it in and sat down beside it. To enjoy a morning concert? Not at all. It was an electric shaving outfit, complete with mirror, bright light, and razor! Without comment or apology, Yellow Sweater shaved off his stubble while the astonished and diverted breakfaster enjoyed her meal.

...Boiled eggs in Spain are always very, very soft. You may ask for three-minute or four-minute eggs morning after morning, but what you invariably get is a one-minute egg, the white sometimes not half cooked, the yolk barely warm. The way to eat

them is to season them quickly and drink them down at a couple of gulps. Eggs in Spain are always fresh and good, so this is no hardship.

...Twenty years ago practically every house in every small town or city in Spain had a cat-door. Today there are not so many. Evidently Spanish cats have been promoted to the family door. The great golden cathedral at Tarragona, however, still has a cat-door. It is amusing to note in passing through a town that if the first cat seen is black there will be many more black cats; if the first cat seen is grey, there will be many more grey cats, and so on, each town with its own ancestral family of felines.

...One of the most charming sights in Spain is a father carrying his small child and talking to it in a low, absorbed tone. The child may be below the age of speech, but invariably it listens as if it understood. Perhaps it does. The Spanish father is very sweet with his children, and it must be noted that small Spaniards seem to be better behaved than little Americans. A smarty, a fresh, a rude Spanish child is the exception and other children are apt to look on such as little monsters to be shunned.

...Another feature of the Maria Luisa Park has suffered: the two little statues, one of Don Quixote, one of Sancho Panza, which used to give the perfect finishing touch to the square seat in tiles which tell the story of Cervantes' picaresque novel—these two statues are badly broken. Nothing is left of Sancho Panza but his feet and Don Quixote himself is half destroyed. May they be replaced before another summer!

...The Spanish Village on the Parc Montjuich, retained from the Barcelona 1929 International Exposition, is a delicious place, agreeable in all except the hardness of the stones with which its narrow streets are paved. But there is an open air café in the main plaza where fatigue can be shed and thirst can be quenched and it was toward that haven that this sightseer was heading when suddenly a twittering, chattering procession of perhaps forty little girls appeared through the plaza's main portal and took possession. At first it seemed a school, but then, clearly, it was an orphanage, not only because of the nuns in charge and the uniforms of coarse, dull blue stuff, but more surely from that question and insecurity that lies deep in the eyes of every institutional child. Yes, these were orphans. Today they were on an outing and it was wonderful! They broke ranks and milled about, not going far, but losing themselves a little from uniformity. They were aged anywhere from six to sixteen; their frocks didn't fit them, but at least their blue cotton sandals matched their uniforms, and as they ran about and jumped up and down and laughed in the sunshine they did not look oppressed.

Some of them carried small suitcases and these they set on the bare café tables, for at a word from one of the nuns, the waiters had

whisked off the tablecloths. Now they stood still and silence fell upon them, and then the nuns sang the first line of a formal grace before meal; in antiphon the orphans sang reply, their voices childishly shrill yet sweet and reverent; again the nuns sang—again the orphans—and so on through four stanzas. With the Amen—Amen—Amen reached at last, they opened their little cases of lunch. They had dark bread without butter, dried, sliced sausage—and very little of it—bananas and peaches. They ate as all healthy children eat, with relish and appetite. One of the watching spectators entered the café and asked about ice cream and cake: yes, yes, of course.

A sum of money went into the manager's hands. All the waiters went briskly to work and presently each little blue-clad girl had a dish of ice cream and a handful of cookies in front of her. Such cries of joy, such unbelievable rapture! The spectator hurried away, hoping there might be no stomach aches in the orphanage that night.

...The Gran Hotel of Zaragoza is large, modern and elegant, also comfortable which does not always follow. It bursts at the seams with guests the day of the great fiesta with processions and bullfights. Everyone in the city who can move and hundreds of out-of-towners jam the sidewalks and gaze their fill at the fine colourful sights—no, not their fill, for the Spaniard never has enough of his native pageantry. As twilight comes on, the crowd seeks the cafés for the snack that must sustain them until the late dinner hour. When we were there, there was special excitement in the hotel because a splendid private party was scheduled there for the heroes of the day, two star bullfighters. Everyone uninvited to the party hung around the entrance and hallways intent on getting a close-up. With dramatic timing, the two young men arrived separately, and the crowd opened to let them pass to the elevator. The first was dressed in magnificent white silk, that heavy tricot silk which is especially woven for these costumes; it was trimmed in bright gold and silver. He had the traditional ruffled shirt, narrow black tie, white silk stockings, flat black shoes. The other bullfighter was dressed in purest azure blue, colour of the Virgin's robe in plaster images, with thick embroidery of silver and sparkling crystal. His black hair was in careful disorder with a lovelock over his forehead.

The staring people did not press on either man, there were no autograph hunters, panting bobby-soxers, but a few worshipping little boys ran up to shake hands. Both bullfighters were serious, dignified, remote, rather blank-faced, and though obviously conscious of their chic, they did not flaunt it. Probably they did not realize that they were like nothing so much as a brace of tenors straight from musical comedy. Yet perhaps they did know this, for neither one of them looked happy.



## JAMAICA

BY PATRICK LEIGH FERMOR

IN the friendly refuge of the South Camp Hotel, at Kingston, Jamaica, or the grander bastion of the Myrtle Bank, every day is inaugurated, at breakfast time, by an astonishing display of fruit, a still life that is so brilliant and varied that it could only have fallen from a tropical cornucopia. The almost liquid amber of paw-paw, the milky and aromatic inside of a sour-sop, grapefruit, mango, and glittering tangerines, peeled and impaled on forks, are the first sight that meets the waking eye.

If it is Sunday, the traveller staying at the Myrtle Bank will hear the strains of Verdi and Offenbach rising through the palm branches outside his window, and will be surprised to see—against a background of greenhouses, plants, a swimming pool and the sea—a brass and string band of black Jamaican musicians in vivid Moroccan clothes: plum-coloured tarboushes bound with white and yellow cords, boleros, braided and frogged, of canary and scarlet, voluminous blue trousers piped with yellow, and white spats. It is not carnival, but the full dress uniform of the Royal West Indian Regiment.

In the middle of the last century, when Queen Victoria was consulted about a suitable uniform for this distant corps, she had just returned from a state visit to Paris, and after a moment's hesitation, she said, "You know, like those French ones with red hats and baggy trousers." "Zouaves, Ma'am?" "Yes, yes, that's it!" And Zouaves they have remained, blowing "Orpheus in the Underworld" down their bassoons in the morning sunlight.

Remarkable are the two phenomenal first cousins whose political factions split Jamaica as clearly as the Capulets and Montagues once split Verona. Their politics do not concern us here, but it is impossible to write of Jamaica without mentioning at least the appearance of Mr. Bustamante and Mr. Manley. They are strikingly alike, equally distinguished and commanding in appearance. Both have the same aristocratic cast of feature, but Manley's is in a thoughtful, more Voltairian mould; his features are those of a scholar and an eminent lawyer; while Bustamante has the demagogic flourish, the personal charm and bravura—accentuated by a Liszt-like shock of white hair—that one would expect from someone who, before embarking on his flamboyant political career in Jamaica, had commanded police in Cuba, and fought against Abdel Krim in the Riff wars. Mrs. Manley is a fine sculptress in wood and eagerly encourages the beginnings of an art movement that may produce interesting work.

The traveller's eye, peering over the roofs of the shops and Chinese groceries, encounters a magnificent sierra that is the spinal column of eastern Jamaica. And it is through the Blue Mountains, outlined against a brilliant sky and hanging white coils of cloud, that the way of escape lies; along a road that

winds and climbs high above the sea of green sugar cane and the ragged forest of banana leaves, to slopes where the fine Blue Mountain coffee ripens.

Passing the airy heights of Mount Diablo, he finds himself, by a recurring miracle that is not infrequent in the Tropics, among ghostly English meadows, following tortuous stone-walled Devonshire lanes. The trees of Clairmont are aloof and untropical and grow with the spaciousness of English oaks, casting long shadows across fields where sleek northern cattle move from shade to shade. The road descends through a curious landscape of hills, crowded green bumps among which the bamboo clumps explode like branching fireworks, where orange and pimento trees (whose crushed leaves expel a mixed smell of clove, bay, and carnation) form an irregular hedge. Coffee and allspice dry on the barbecues of small country houses that resemble English manors, called Pringles, Bromley, Walkers Wood, Hopewell, or Friendship.

As night falls, the road sinks further through a long cavern of ferns, tree-ferns and arching trees where not a poinsettia, not a Bougainvillea—both of them exhaustingly prolific in these latitudes—breaks the walls of green, whose leaves and fronds and fans here achieve the utmost variety of shape, colour, depth, distance, and shadow, as if a single note could embrace the whole musical scale.

Not far from the end of Fern Gully, overhanging the lagoon of Ocho Rios with its coral reefs and palms stooping dramatically over the water, stands the large and comfortable Shaw Park Hotel; a building that, by some architectural *tour de force*, seems entirely constructed of rock cakes. Through the sloping gardens of datura and other flowering trees, small rivers collect in pools and fall in cataracts with the elegance of those artificial streams in the Schloss gardens of minor South German royalty of the 18th century.

The north coast of the island, where often only a balustrade and a few rocks divide the road from the sea, is all that a stranger, bred on adventure stories in sterner climates, could hope for. Here at last are the creeks plumed with palm trees, the sleeping islands, the insane abundance of tropical vegetation, the rivers pursuing a wild course through rocks and forests, and tumbling over shelves of stone through a penumbra of leaves.

The hotels and rest houses at Ocho Rios, whose roofs appear among the trees on the edge of the sea, do little to dispel this romantic *ambiance*. Further east, at Oracabessa, bathers swim underwater through a complex wood of coral, where shoals of large blue fish, and smaller ones striped black and yellow like footballers, are only just learning to swim away at the sight of goggles and a harpoon gun.

Here, on a headland, Com-

(Continued on page 164)

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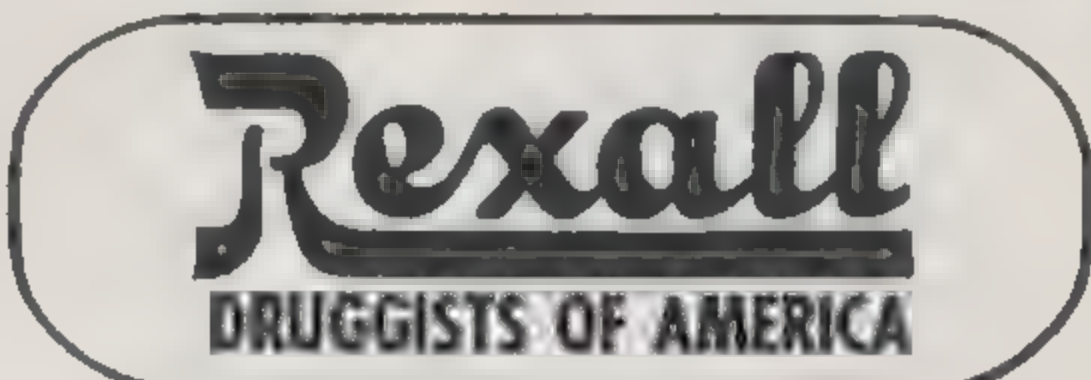
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## JAMAICA

(Continued from page 163)

mander Ian Fleming built a house, called Goldeneye, that should be a model for new houses in the tropics. Trees surround it on every side except that of the sea, which it almost overhangs, and large windows capture every breeze, to cool, even on the hottest day, the large white rooms. The windows that look towards the sea, glassless but equipped with invisible outside shutters against the rain, are enormous quadrilaterals surrounded with a dark wooden frame that, enclosing a shifting prospect of sea and cloud and sky, turn and tame the elements into a fresco that is never the same.

Half an hour's distance by car from the Titchfield Hotel in Port Antonio ("the most exquisite port on earth," as Ella Wheeler Wilcox called it), the Rio Grande winds a serpentine course through wooded hills. This is a river that offers one of the most enchanting experiences in the West Indies; for, at a minute riverine port, silent Negroes embark the traveller on long, Japanese-looking rafts of bamboo poles, and carry him downstream through a willow-pattern landscape. One can slide overboard and drift with the current under branches and creepers and circling herons, climb on board to bump and curvet over shallow and innocuous rapids, and then dive again into shadowy pools and cling to the raft as it carries one through whispering vistas of wild cane to the flat country and the bridge that end this watery adventure.

Turning west along the north coast still, the road runs through some of the most important places in Jamaican history: the point where Admirals Penn and Venables invaded the island in 1655; Runaway Bay where some of the defeated Spaniards managed to escape from them in the direction of Cuba; and Dry Harbour where Columbus landed in 1494.

This, and all the coastline of Jamaica, was the haunt and refuge of the filibusters and buccaneers that tormented the Spanish Main. In the middle of it stands the beautiful town of Falmouth. The early 19th-century law courts—18th-century in style, as Jamaica, like all the Antilles, benefited by a thirty-year architectural lag—are a fine example of English provincial architecture at its best period, when solidity and elegance united with their maximum of success. From this magnificent stone building, with its branching staircases and its row of columns supporting a Greek pediment, the streets radiate seawards, full of old wooden, or stone and wooden, houses that also pursue, as far as the medium allows, a classical mode of columns and pilasters and wrought-iron balconies, many of them of great delicacy.

In Falmouth, too, there is a shop called Antonio's that makes what are probably the most brilliant and uninhibited shirts in the world in splendid colours on light summer stuff, with patterns of pineapples, bleeding hearts, African dancers, sunflowers, or marching grenadiers. These amazing shirts, on the backs

of the younger and more frivolous visitors, make Montego Bay—a few miles further west—an exhilarating spectacle. This Jamaican pleasure resort, dominated by several luxurious hotels and built over golden beaches and an incredibly clear sea, succeeds in capturing much of that atmosphere of ease and gaiety and leisure for which the French Riviera is so highly prized. This is the world of barracuda-and-bonito-fishing, sunburn, cocktail shakers, striped umbrellas, expensive motor-cars and yachts, and it attracts a steady air-borne stream of fortunate holiday-makers from America, Canada, and England, from the European capitals, and from palaces that unrest has emptied. The atmosphere is a stimulating mixture of Wall Street, *The Tatler*, *Tout Paris*, the *Wiener Salonblatt*, tropical flowers and blazing sunlight.

Fonthill, named after the English architectural phenomenon, is the home of the Beckford family, collateral kinsmen of the famous Peter Beckford. Other houses, like Cinnamon Hill and Barrett Hall, remind a bookish traveller of those pages of Thackeray that reflect the esteem in which were held the almost mythical fortunes of the West Indies. These two houses—white, solid country-seats shaded by spreading trees—have a special claim on one's interest as they were the homes of the Moulton-Barrett family and thus the distant background of Elizabeth Brown-ing. As one gazes at the overgrown slabs where the lizards bask in the derelict Barrett cemetery, it is somehow very difficult to connect this uncompromising Caribbean glare with the stuffy drawing-room in Wimpole Street, or the halls of the Ca' Rezzonico, echoing with the muted rumour of the Grand Canal.

A couple of miles away are the ruins of Rose Hall, ruins that heavy outlay might still breathe back to life. The house was built in 1760 at the cost of £30,000, and its remains show that it was a magnificent building. It stands dramatically on a hill. Scars on the walls show where the stairs have been ripped away; the floors and ceilings have disappeared; the sun pours through the rafters, and, in the cellar, a donkey miserably munches thistles. Rose Hall is celebrated in Jamaica as the house of a terrible Mrs. Palmer, who has proved a theme for novelists and is still proverbial for her love-life and her savagery to her slaves.

A strange mountainous tract lies between the parishes of Manchester and Trelawney and is known as the Cockpit Country, after its deep wooded hollows that a maze of gorges links together. It is only accessible after a long climb on foot or muleback.

It is also called the Maroon Country after the Cimarrons, the slaves that the Spaniards armed and freed before their surrender in the 17th century. They and their descendants resisted the English with such doggedness that Britain was finally

(Continued on page 165)



## JAMAICA

(Continued from page 164)

forced in the 1730s, and after decades of bloodshed and guerilla warfare, to recognize their freedom, and their sovereignty over the Maroon mountains. They have remained there ever since, free, untaxed, and ruled over by successive colonels who have almost the status of elective princes. The territory is out-of-bounds for the British authorities, except when they come on friendly visits.

A railway-train of great comfort and charm runs eastwards in the direction of Kingston through beautiful country, and from an arm chair pulled round to face the window, the traveller watches the round, forested hills glide by, the sloping fields, and the lazy alligator-breeding rivers that meander through quiet and lyrical scenery. Gradually the hills subside, the tide of sugar cane rises, the Blue Mountains re-emerge. He is approaching the Kingston tramlines; and his journey is almost over.

But not quite. Before the last few miles of road, with its gigantic and haunted cotton-trees, end his island travels, he must get out at the old capital of Spanish Town. The broad streets are almost empty of people but full of sunlight and of that late-afternoon atmosphere that is peculiar to towns that have lost their importance. Kingston, with its docks and its trade, was too much for the old inland capital. The languid mechanism of Spanish Town slowly came to a halt and the seat of government was reluctantly transferred to its urchin usurper.

The Cathedral of Saint Catherine is the oldest in the British Colonies, and recurrent earthquakes, and even restorations, have failed to destroy its charm. It is no bigger than an English parish church. The walls and aisles are a jungle of busts, statues, urns, and grandiloquent Georgian epitaphs to Governors and legislators. The nave is paved with older slabs of black or white marble on which are carved the armorial bearings of the earliest colonists from York, Somerset, Connaught, and brief biographies in Latin or 17th century English. Earthquakes have shattered the tombs in the churchyard or tilted them into curious angles, like stone ships on an ocean of grass.

Little trace remains of the Velásquez-moustached grandees that ruled the island for Spain except a Spanish place name here and there.

But the ruins of the old King's House, the residence of the Governors, from which a long succession of wigged and fastidious magnates, of squires and generals—even the pirate Morgan—administered Jamaica for the King of England, still stand. The main square, in the centre of which a comic fountain plays, is flanked by a school, a Court House, and an old House of Assembly. Built of wood and stone, with classical intention and complete success, they are almost Palladian. But the fourth side of the square is filled by a really important achievement. A stately Ionian colonnade sweeps from end to end in a shallow crescent, broken in the middle by a heptagonal rotunda of Corinthian pillars, balustraded round the architrave, enclosed with a ribbed cupola, and crowned by a small heptagonal lantern of the slenderest columns. Under this canopy stands the statue by Bacon of Admiral Rodney. He is a hero in a Greek tunic, and his naked outstretched arm reaches imperiously over two captured French guns, pointing with a baton towards the dusty palm trees of the square in a gesture that is superbly Augustan.

The memorial was erected by the Jamaicans to celebrate Lord Rodney's victory, in 1782, over Count de Grasse and the French fleet at the Battle of the Saints, a naval battle that is, I suppose, only second to the destruction of the Armada and the Battle of Trafalgar, and which prevented all the West Indies from falling into French hands.

Two Negroes cross the road, their cigarettes glowing in the falling dusk. The sunlight fades from the tips of the distant mountains. It has long vanished from the drooping and desiccated branches in the square, and it is time to go.

EDITOR'S NOTE: Jamaica, in another few months, will be a jet plane stop only a few hours from New York, with a new long airstrip at Montego Bay. Three new hotels are going up there with their own beaches; deep-sea fishing is being organized, and the whole Jamaica outlook looks bright for the tourist. It also looks bright for Jamaica—as one hotel manager said, "A tourist comes with a thousand dollars which he leaves quite happily behind him, taking out nothing but a sun tan, a Jamaican straw hat, and a coconut with a face painted on it!"

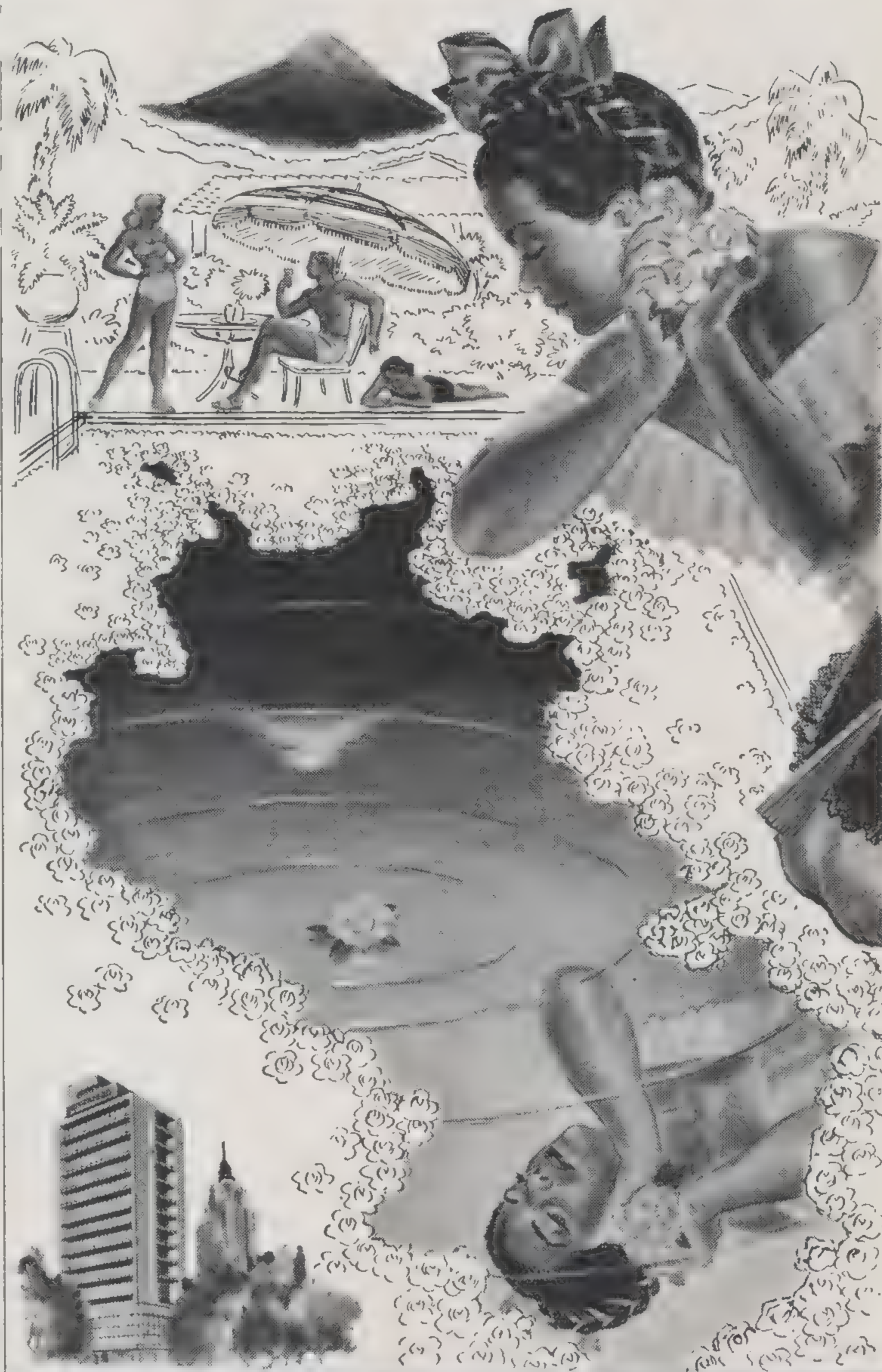
**VOGUE—OCTOBER 15**

**BEAUTY ISSUE—**

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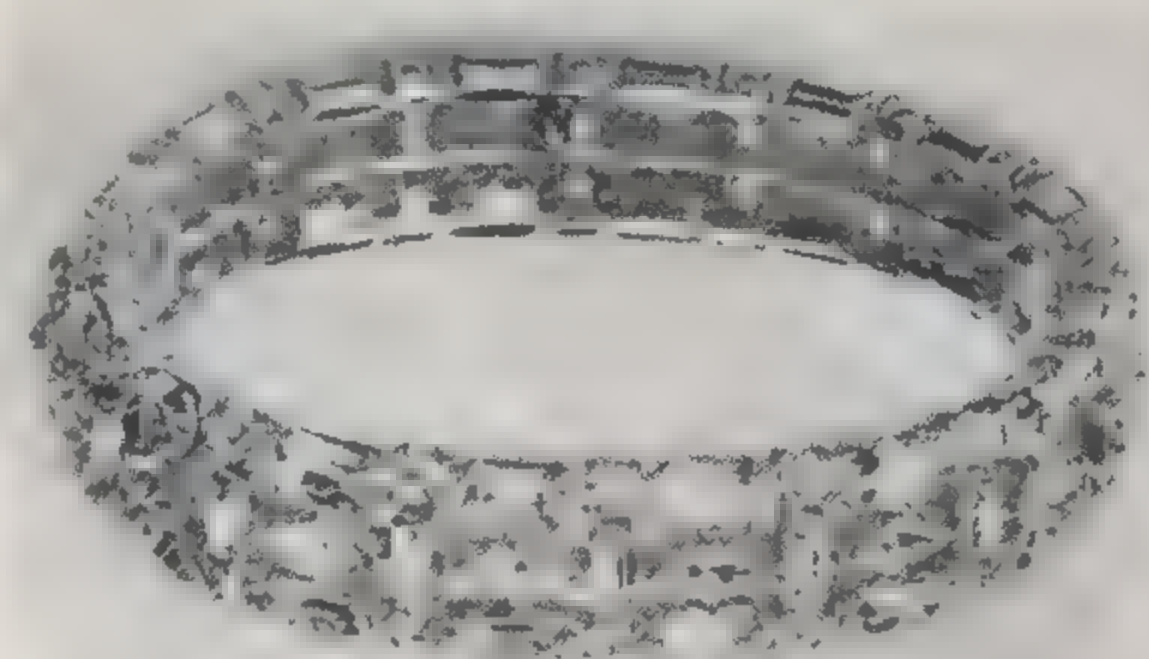


## GLITTER— VARYING MAGNITUDES

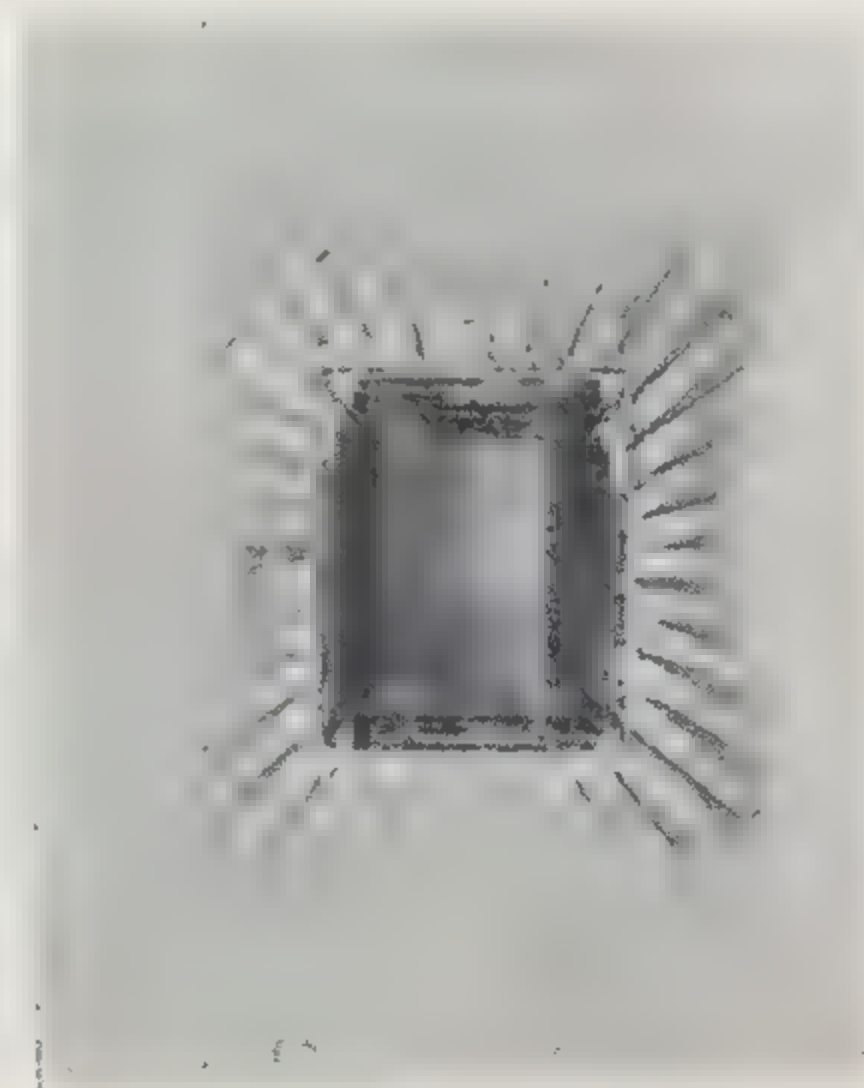
*Above:* Reverse-order necklace, with links in front, fake pearls at each end. The links are rhodium, rhinestoned-paved. By La Tausca, \$60\*.

*Right:* Rhinestones—in four different shapes—are set into a rhodium frame to make a highly sparked evening bracelet. By Bogoff, \$25\*. Henri Bendel.

*Below:* All glitter, a rhodium-set sunburst pin; one huge fake emerald, circled with smaller rhinestones. By Trifari, \$30\*. From Altman.



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## GINGER, BRANDY, AND SPICE

BY ROSEMARY KORNFELD

### Shrimp Consommé

1 lb. shrimps  
2 tins consommé  
4 tablespoonfuls dry red wine  
1 large slice of onion  
3 tablespoonfuls chili sauce  
2 medium tomatoes  
2 tablespoonfuls cream  
½ teaspoonful mild curry powder  
Parsley, thyme, salt, pepper  
Monosodium glutamate

Wash and clean shrimps. Heat 2 tins of consommé with 1 large slice of onion, 3 tablespoonfuls of chili sauce, 4 tablespoonfuls of red wine, ½ teaspoonful chopped parsley, ½ teaspoonful salt, ½ teaspoonful freshly ground black pepper, ¼ teaspoonful monosodium glutamate, ½ teaspoonful thyme. Skin 2 medium size tomatoes and rub them through a sieve, adding them to the soup. Cook the shrimps for 15 minutes in the soup after it has come to a boil. Just before serving, stir in two tablespoonfuls of cream. Alter seasoning to taste. Serves 6. (Equally good served cold.)

### Tomato and Bacon Bisque

2 tins tomato soup  
½ lb. sliced bacon  
2 cupfuls cream  
6 teaspoonfuls chopped chives  
Kitchen Bouquet

Dilute 2 tins of tomato soup with 2 tins of cream or milk, and heat thoroughly but do not boil. Add ½ teaspoonful of Kitchen Bouquet. Fry the bacon strips until crisp and drain them thoroughly. Crumble or chop the bacon and divide it among the six bouillon cups. When ready to serve, sprinkle the chives liberally over the top of each portion. (This soup is equally good served cold—requires no cooking.) Serves 6.

### Curried Minced Clams

3 tins minced clams  
3 hard boiled eggs  
2 tablespoonfuls butter  
2 tablespoonfuls flour  
Curry powder

Drain minced clams and save the liquid. Rinse clams in cold water to remove any grains of sand. Melt 2 tablespoonfuls of butter and brown, stirring constantly to prevent it from burning. Mix in the flour and continue to stir. Measure the clam liquid and if it is less than 1 cupful, add water until you have one cupful. Gradually stir this into the butter and flour mixture and cook until it thickens, stirring constantly to prevent lumps. Remove about 1 tablespoonful of the sauce and mix it with 1 teaspoonful of curry powder into a smooth paste. Return it to the sauce and season with salt, pepper and ¼ teaspoonful of monosodium glutamate. Test for taste and add seasoning if needed. Add the clams and 3 hard boiled eggs which have been coarsely chopped. Again test for seasoning. Serve with rice. Serves 6.

### Chicken à la Kiev

6 chicken breasts  
1 beaten egg  
Mixed herb blend  
Butter  
Flour  
Bread crumbs

Skin the chicken breasts and carefully remove the meat from the bones so that it is unbroken. This is most easily done by using a pair of sharp scissors. Cut the chicken breasts in half and lay each piece between two pieces of waxed paper about 8 inches square. Beat each slice with a wooden mallet until it is almost paper thin. Remove the waxed paper and in the middle of each piece of chicken, put a "finger" of butter, ¼ teaspoonful of a mixed herb blend, salt and pepper. Roll each piece of chicken and tuck the ends tightly inside. If necessary, use toothpicks to hold them in place during the cooking process so that the butter will not melt and run out. Roll each piece of chicken in flour, then brush it with the beaten egg, finally cover it with bread crumbs. Melt butter or fat in a deep heavy frying pan so that it will cover the chicken rolls. Drop them in and cook for 12 minutes (over a low flame) until they are golden brown. Remove and drain (on brown wrapping paper). Stand in a warm oven until ready to serve as they cool very quickly. Serves 6.

### Sauce:

1 tablespoonful butter  
1 cupful chicken bouillon  
Worcestershire sauce  
1 tablespoonful flour  
¼ teaspoonful turmeric

Mustard (prepared)  
Salt  
Pepper

Melt 1 tablespoonful butter and brown it, being careful not to let it burn. Stir in 1 tablespoonful flour and gradually add 1 cupful of chicken stock or a bouillon cube dissolved in boiling water. After the sauce has thickened, season it to taste with salt and pepper, then stir in 1 teaspoonful of mustard, ¼ teaspoonful of turmeric and 1 teaspoonful of Worcestershire sauce. The sauce should have a flavour which is a combination of mustard and Worcestershire sauce, consequently it may be necessary to increase the amounts after the sauce has been tested.

### Chicken Flambé

6 breasts of chicken  
1 cupful brandy  
1 cupful heavy cream  
6 tablespoonfuls butter  
1 onion  
Salt  
Pepper  
Monosodium glutamate

Remove skin from the pieces of chicken. Rub salt, pepper and a few drops of lemon juice on each piece and then dip it in flour so that each piece is "dusted" rather than coated with flour. Melt 6 tablespoonfuls of butter in a frying pan and brown 1 chopped onion, then add the chicken, cooking until it has browned (over a low flame). Transfer the chicken to a casserole and thicken the melted butter with flour—starting with 1 tablespoonful which should be adequate. Stir in 1 cupful of heavy cream, and add seasoning as needed, starting with ½ teaspoonful salt, ¼ teaspoonful pepper and ¼ teaspoonful monosodium glutamate. Pour the sauce over the chicken and cover the casserole, letting the chicken simmer for about 45 minutes. Just before serving, pour 1 cupful of brandy over the fowl and light it. Serves 6.

### Tomato Soufflé

2 tablespoonfuls butter  
2 tablespoonfuls flour  
2 cupfuls milk  
1 teaspoonful salt  
1 bay leaf  
6 eggs  
6 tablespoonfuls tomato paste  
½ teaspoonful garlic salt  
1 teaspoonful sugar  
Worcestershire sauce

Melt 2 tablespoonfuls of butter and blend with two tablespoonfuls of flour. Gradually stir in 2 cupfuls of milk and cook until it has the consistency of a thick white sauce. (If there are any lumps, smooth it with a rotary egg beater.) Season with 1 teaspoonful salt, ½ teaspoonful garlic salt, 1 teaspoonful sugar, and ½ teaspoonful of Worcestershire sauce. Add the bay leaf and 6 tablespoonfuls of tomato paste. Cook for 5 minutes and add the beaten yolks of 6 eggs until they are completely absorbed, stirring constantly. Remove bay leaf. Stir the beaten whites of the 6 eggs into the tomato mixture, lifting it so that it will stay light and fluffy.

Transfer the entire mixture to a well greased baking dish, and place the soufflé dish in a pan which has been filled with about 1 inch of water. Place in a 325° oven. It will start to rise in about 15 minutes. As it rises, gradually increase the heat until it is about 1½ inches higher than when it went into the oven. Then lower the flame and cook it for 15 minutes so that it is firm. Serve immediately as any soufflé will fall. Serves 6.

### Zucchini and Tomatoes

6 zucchini (about 6 inches long)  
8 tablespoonfuls butter  
1 teaspoonful flour  
Worcestershire sauce, salt, pepper, basil  
4 tomatoes  
½ onion chopped  
1 clove garlic

Wash zucchini and slice them in ¼ inch pieces. Skin 4 tomatoes. Melt 4 tablespoonfuls of butter and brown 1 clove of garlic, together with ½ onion coarsely chopped. Remove the clove of garlic and add the zucchini, turning it over to brown. As the butter is absorbed, add more, 1 tablespoonful at a time; then stir in the tomatoes which have been cut into quarters. Season with 1 teaspoonful of salt, ½ teaspoonful pepper, a dash of Worcestershire sauce and a pinch of basil. Cover and let simmer for 45 minutes over a slow fire. Before serving, thicken gravy by smoothing in 1 teaspoonful of flour. Add more seasoning if necessary. Serves 6.

(Continued on page 172)



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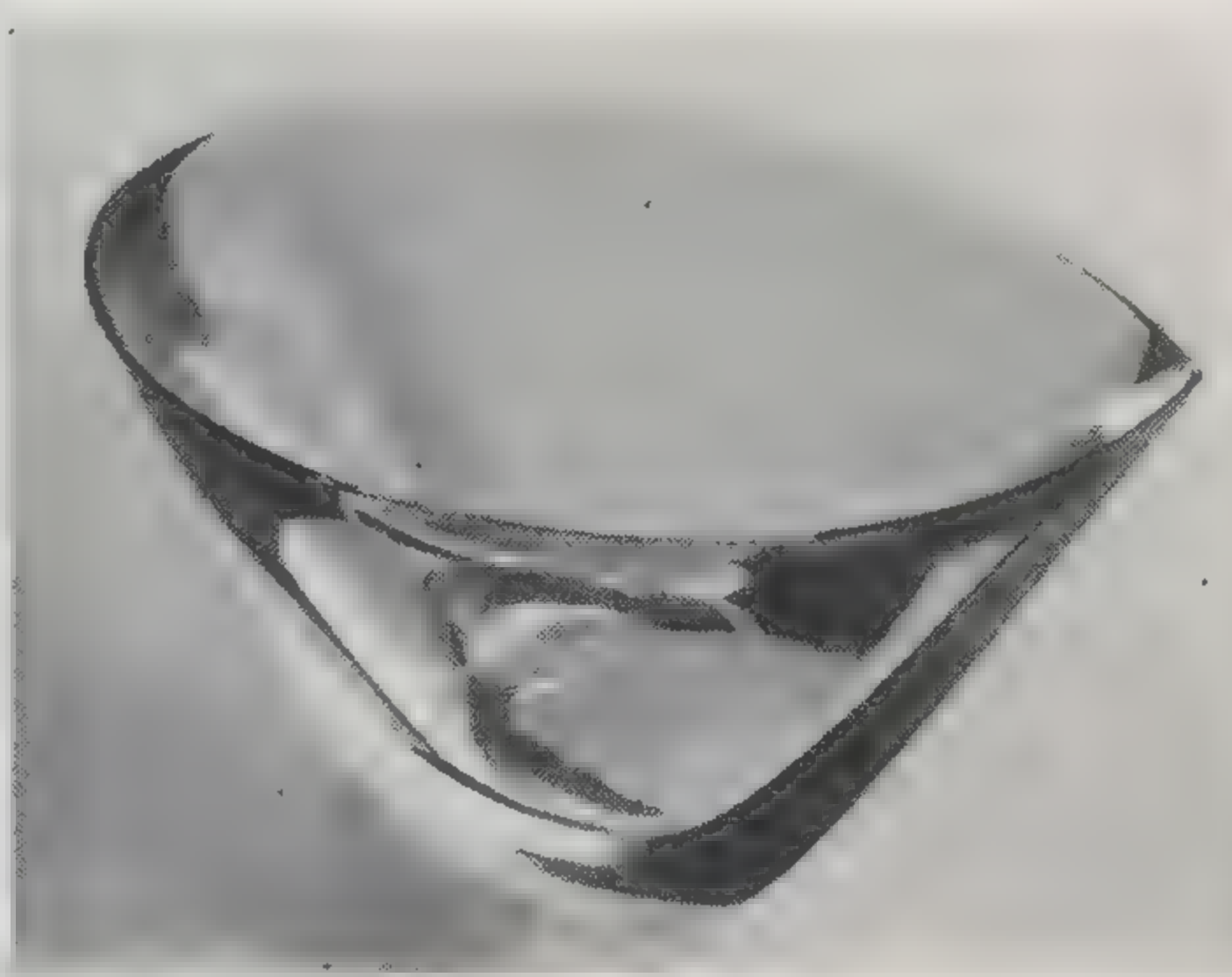
## THE CREAM OF FINNISH CRAFTS

The nine objects on these pages are by nine of Finland's best craftsmen, outstanding modern designers in a country famous for modern design. The glass pieces came from the ancient Nuutajarvi works and from the Karhula and Iittala factories. From the Arabia Pottery Works, one of the largest pottery factories in the world, exporting to thirty countries, come the ceramic pieces. All the pieces shown here, most of them one of a kind, are in New York at Georg Jensen.



*Left:* Gunnel Nyman, a pioneer and leader in Finnish glassware, shortly before her death made this vase filled with frozen bubbles for the glass works at Nuutajarvi. There glass blowing is an art passed down through generations.

*Right:* Kaj Franck, the clever young industrial designer of the Arabia Pottery Works, is also known for his glass and textile designs. This tall crystal vase has a frosty bubbled interior like white smoke trapped in clear glass.



*Left:* Tapio Wirkkala, one of the most promising of contemporary Finnish glass designers, has a reputation also for his fine carved wooden plates. His asymmetric glass bowl plays sharp lines against soft curves.

*Right:* Paavo Tynell is already known in the United States for his unusual lamps and lighting fixtures. He designs for his own factory which he founded thirty-two years ago. (He lit the Finnish Houses of Parliament.) His special medium is lacquered brass, as in this table lamp.



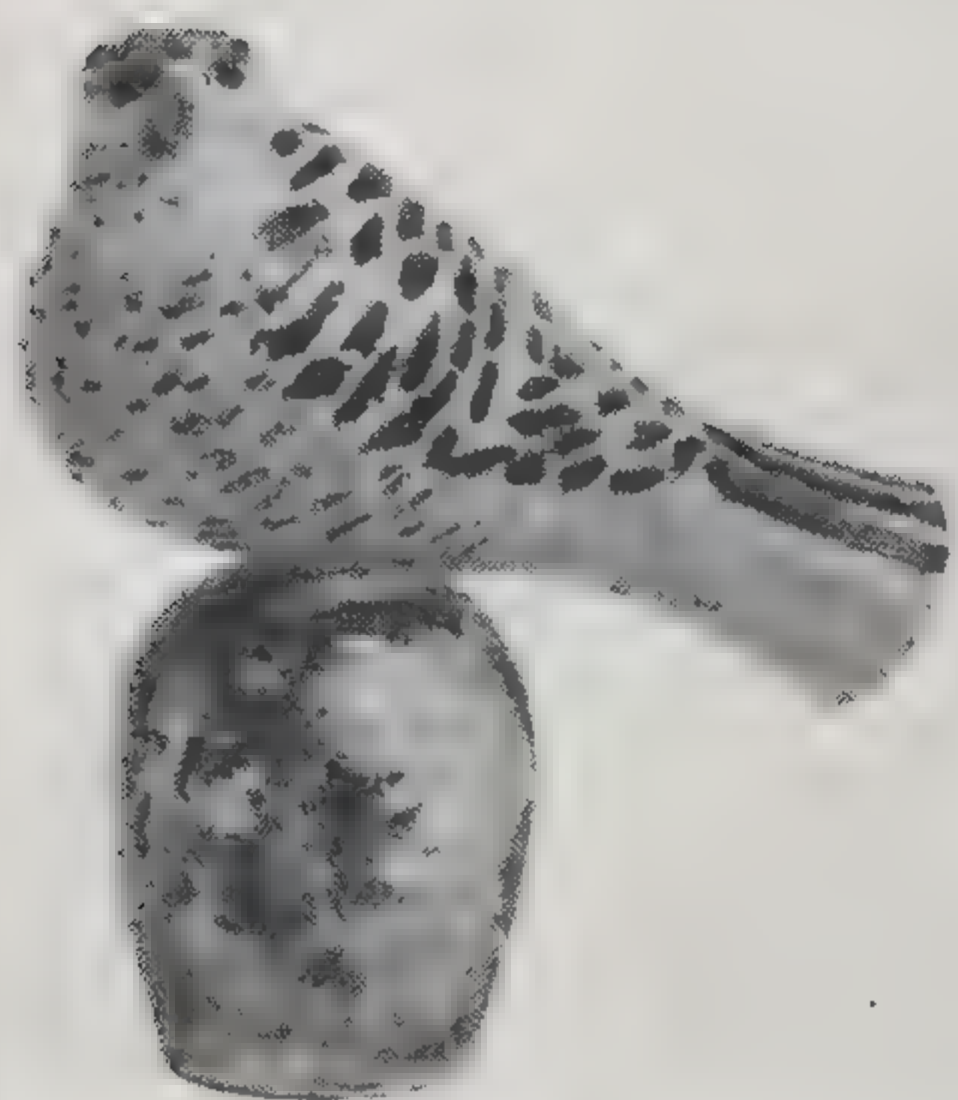

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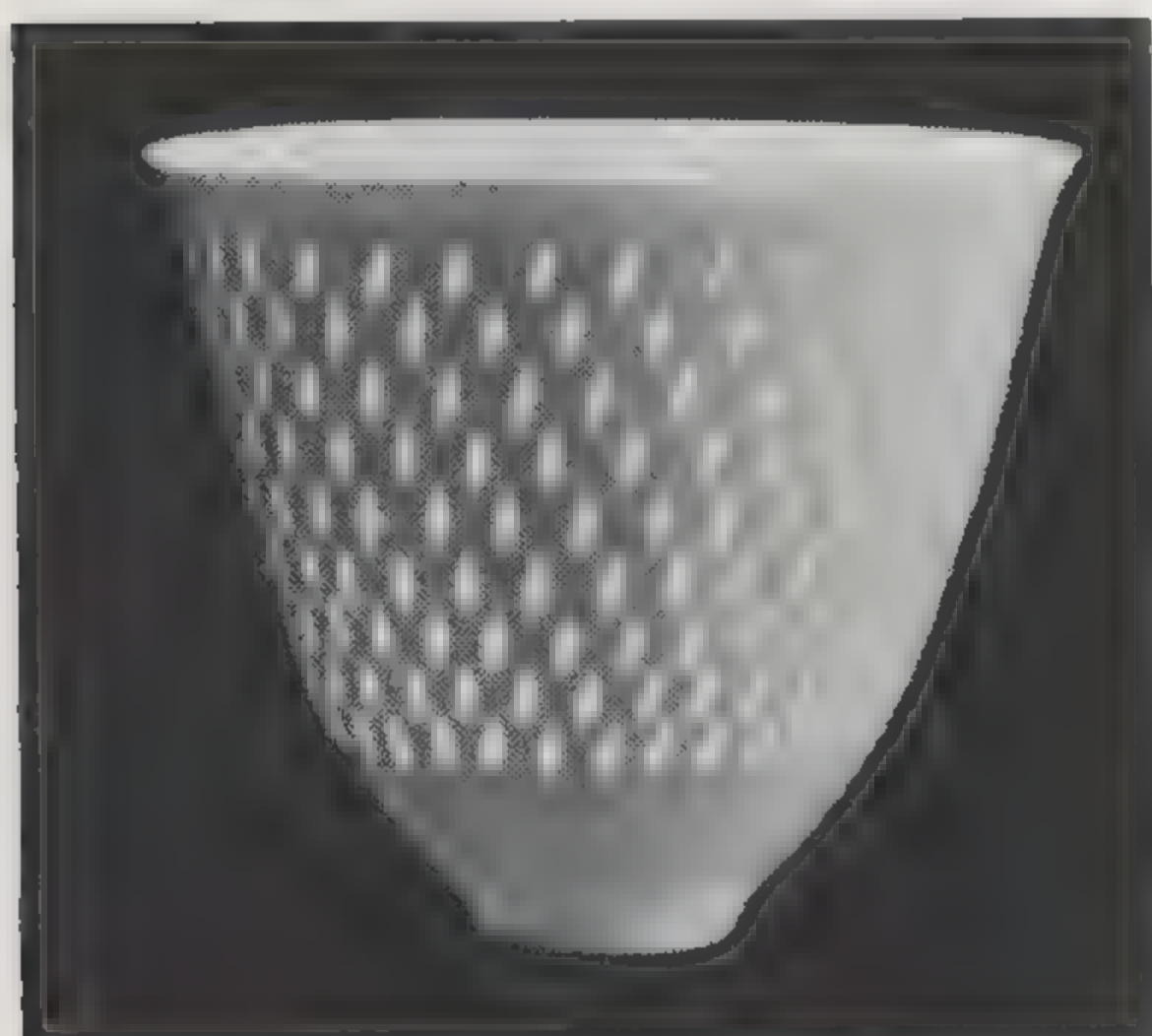
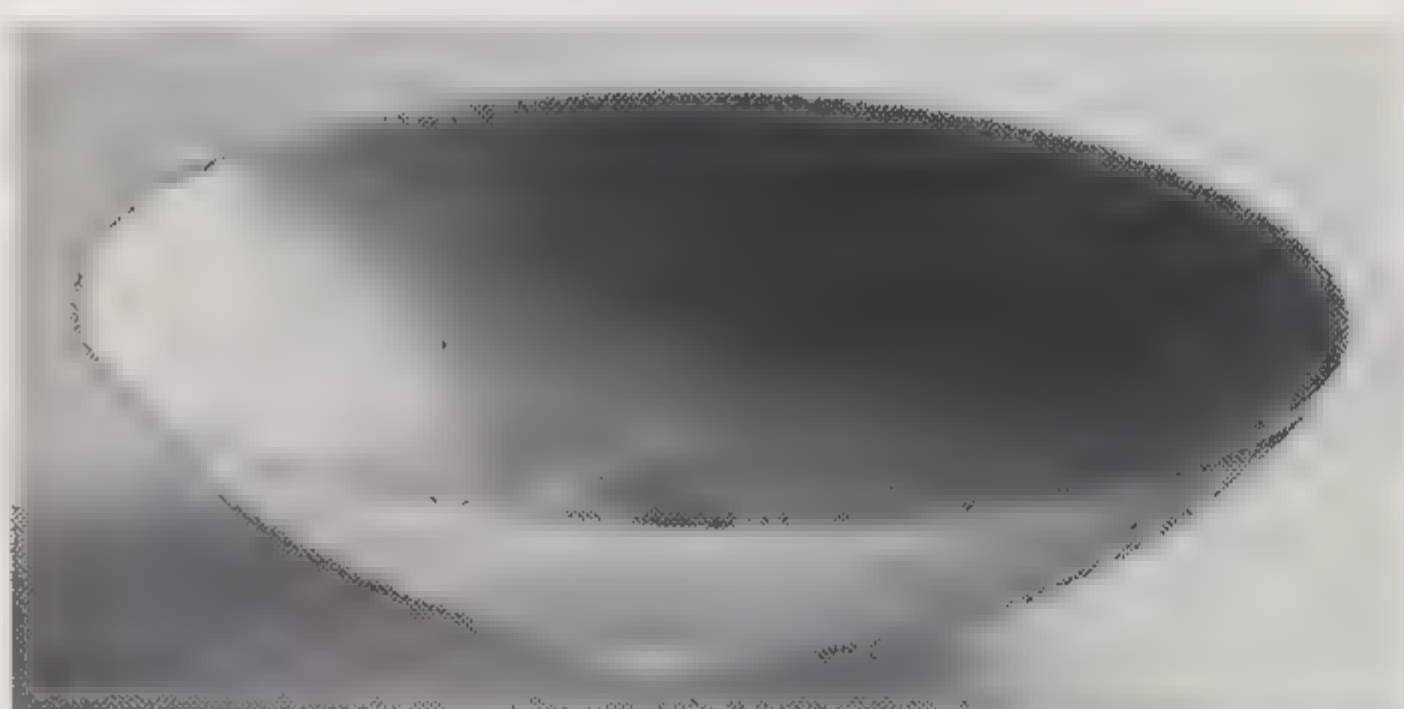
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*Left:* Michael Schilkin is famous in Finland for his life-size ceramic frescoes in many of Helsinki's important buildings. He also designs little animals and figures in stoneware with a mat glaze. This peregrine in beige, brown, and black is one of these.

*Right:* Toini Muona developed her own glazes with copper, zinc, or iron: peacock-blue, oxblood-red, and the soft shades of Chinese pottery, to decorate simple shapes. This bowl shades from celadon green to white.



*Left:* Friedl Kjellberg studied Chinese potteries for ten years. In a variation of the Chinese rice pattern she chisels translucent drops by hand into each piece. One of these pieces, delicate, almost transparent, is photographed here.

*Right:* Rut Bryk, wife of glassmaker Tapio Wirkkala, paints ceramic wall plaques and tiles with brilliant glazes. Shown is her large wall plaque, "The Catch," painted in rich colours on a shaded beige ground.



*Far right:* Berger Kaipianen also specializes in painting on ceramics. His figures often wear costumes inspired by peasants. Here is one of his wall plaques painted in ringing blues on a pale green background.



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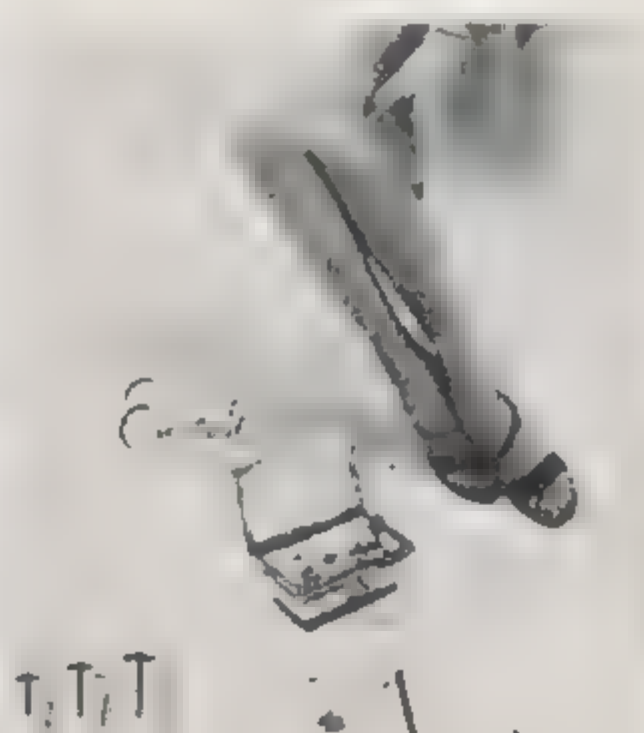
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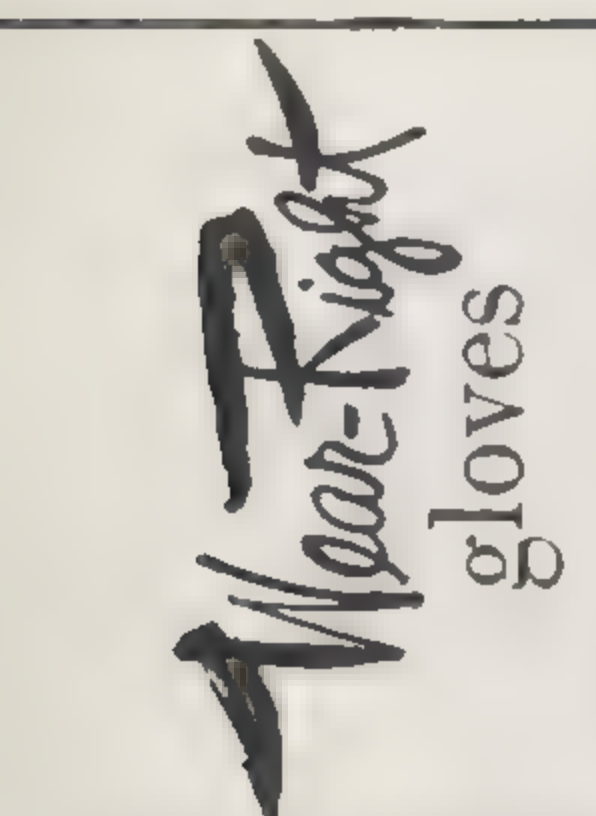
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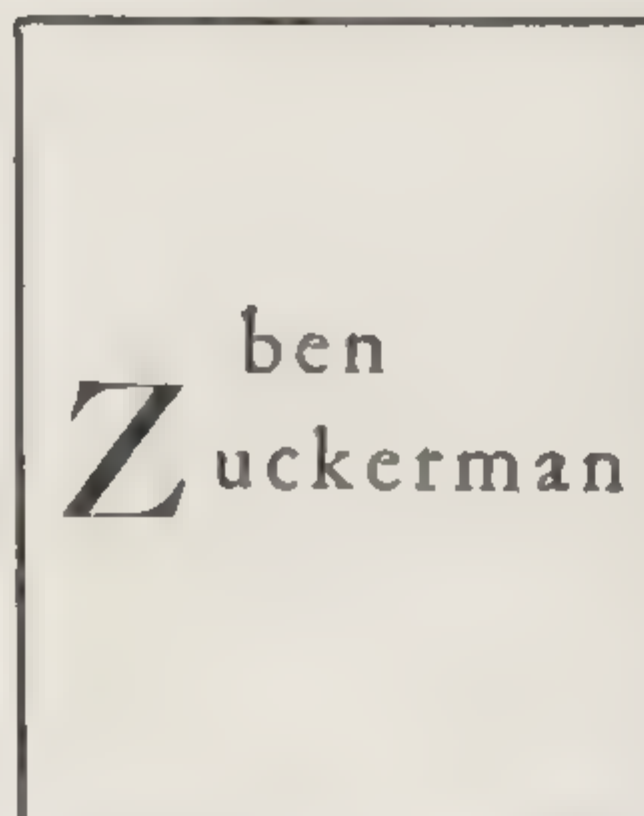
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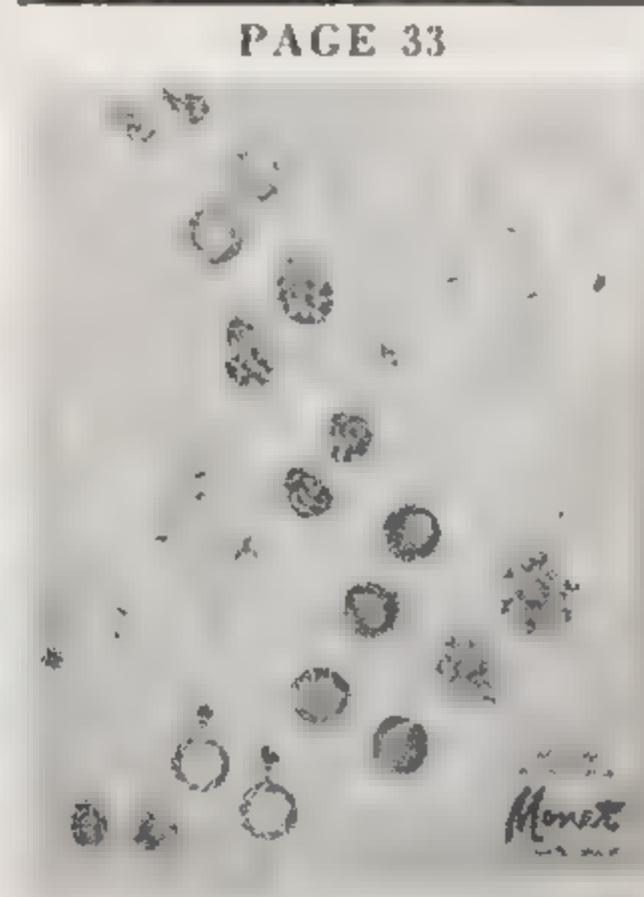
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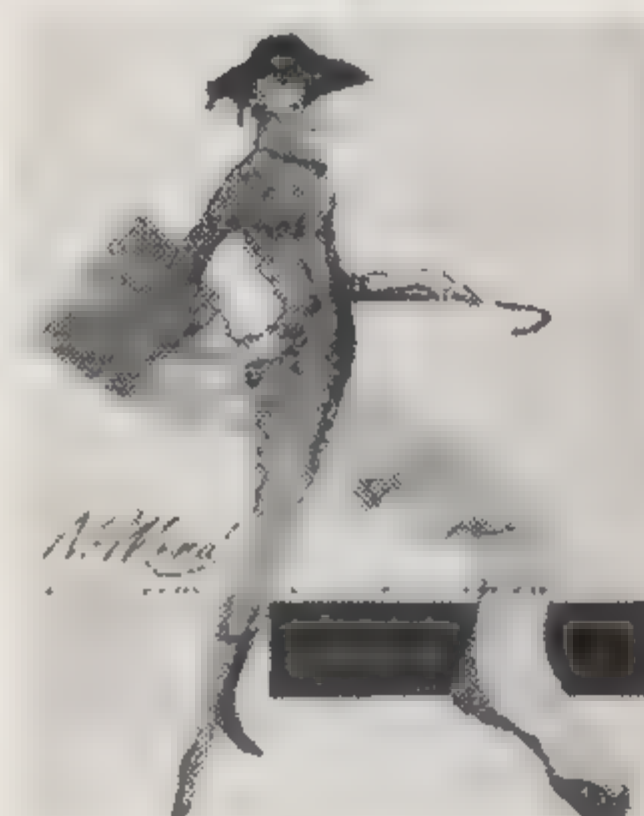
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## GINGER, BRANDY

(Continued from page 167)

### Roquefort Mousse

6 oz. Roquefort cheese  
2 packages cream cheese  
1 envelope gelatine  
1 egg white  
¼ cupful milk  
¼ cup cream (whipping)  
2 teaspoonfuls lemon juice  
Salt, pepper, cayenne pepper  
Monosodium glutamate

Mash Roquefort cheese until it is absolutely smooth, with no trace of lumps. Combine ¼ cupful of milk with cream cheese and add it to the Roquefort cheese, making sure that it is well blended. Season with 2 teaspoonfuls of lemon juice, ½ teaspoonful salt, ¼ teaspoonful freshly ground pepper, ½ teaspoonful of monosodium glutamate, and a dash of cayenne pepper. Taste and if more seasoning is needed add ½ teaspoonful of lemon juice and ½ teaspoonful of salt. Beat the white of an egg until stiff and fold it into the cheese mixture. Whip ¼ cupful of cream until stiff and mix it into the cheese. Dissolve 1 envelope of gelatine in ¼ cupful of cold water, then stand it over a pan of boiling water until no granules of gelatine are visible. Stir the gelatine into the mixture, then transfer it to a chilled damp mould and stand in the refrigerator to harden. Before serving, unmould and sprinkle with parsley or decorate serving plate with parsley sprigs or water cress. Serve with a mixed green salad. Cut in slices as you would any other type of cheese. Serves 6.

### Apple Snow Balls with Brandy Sauce

6 small apples  
½ pint jar orange marmalade  
½ cupful butter  
1 teaspoonful nutmeg  
½ cupful sugar  
1 teaspoonful cinnamon  
1 teaspoonful allspice  
1 egg yolk  
1 tablespoonful milk

Peel small apples. Scoop out the cores and fill the cavities with orange marmalade to which a few drops of lemon juice have been added to give a slightly tart flavour. Make a paste of ½ cupful of brown sugar and ½ cupful of butter, 4 teaspoonfuls cinnamon, 1 teaspoonful of allspice and 1 teaspoonful of nutmeg. Spread the paste all over the pastry squares. Stand an apple in the centre of each piece of pastry dough and fold it tightly over the fruit. Brush the top with a yolk of egg which has been beaten with 1 tablespoonful of milk and bake in a 350° oven for 45 minutes. Serve with Brandy Hard Sauce.

### Pastry:

½ lb. cream cheese  
½ lb. butter  
½ lb. flour  
¼ teaspoonful baking powder  
1 tablespoonful sugar

Cream the cheese and butter thoroughly. Sift flour before measuring to be certain that there are 2½ cupfuls. Stir in ¼ teaspoonful baking powder and 1 tablespoonful of sugar, making sure that it is smooth in consistency. Stand the dough in the refrigerator over night. When ready to use, roll the dough on a floured board into pieces ¼ inch thick and cut them into 6 6-inch squares, one for each apple. Each square must be large enough to fold around an apple making a tight jacket.

### Brandy Hard Sauce:

½ cupful butter  
2 tablespoonfuls brandy  
1 cupful confectioner's sugar  
Cream together until smooth.

### Ginger Ice Cream

¾ cupful milk  
24 marshmallows  
1 envelope gelatine  
2 tablespoonfuls rum  
1 cupful cream (heavy)  
½ cupful preserved Chinese ginger  
¼ cupful chopped almonds

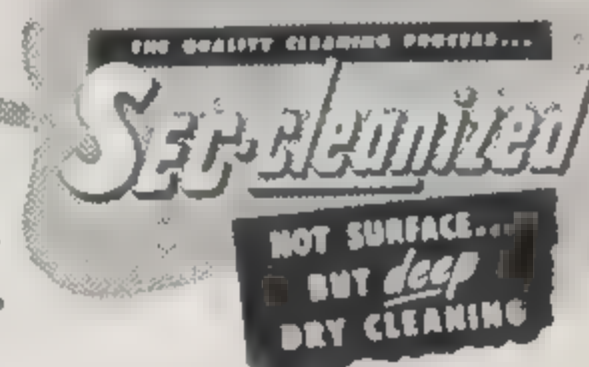
Heat milk in the top of a double boiler and melt the marshmallows in the milk, stirring to keep it smooth. Cool the mixture. Dissolve 1 envelope of gelatine in ¼ cupful of cold water and stand it in a pan of boiling water until it is completely dissolved. Then stir the gelatine into the melted marshmallows. Next add the ginger which has been soaked in rum for a few minutes (as well as the rum). Whip 1 cupful of cream until stiff and fold it in lightly and quickly. Put the mixture in a mould and stand it in the refrigerator to harden. Before serving, unmould and sprinkle the top with ¼ cupful of chopped almonds. Serves 6.

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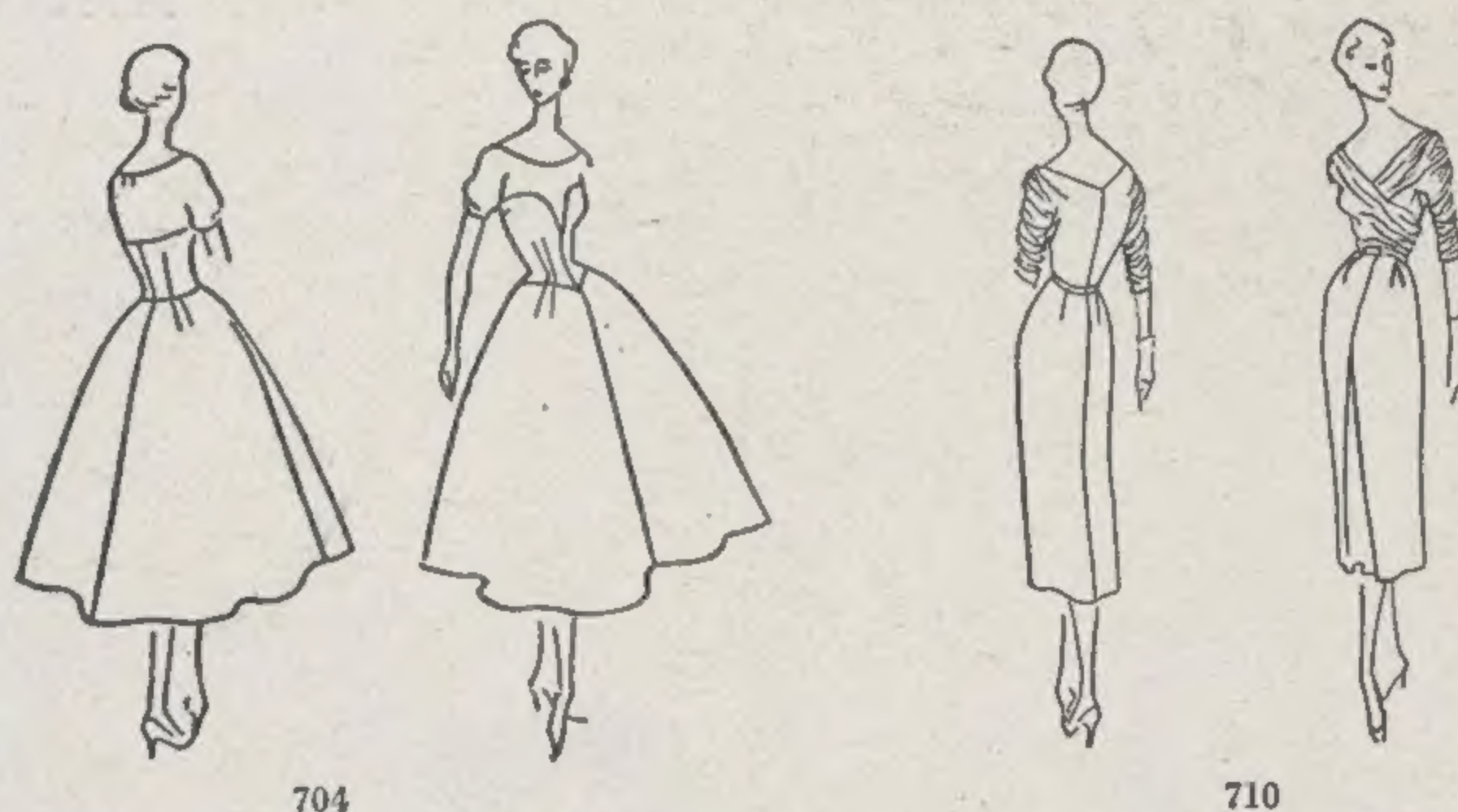
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(Other views of the Patterns on pages 116-117)



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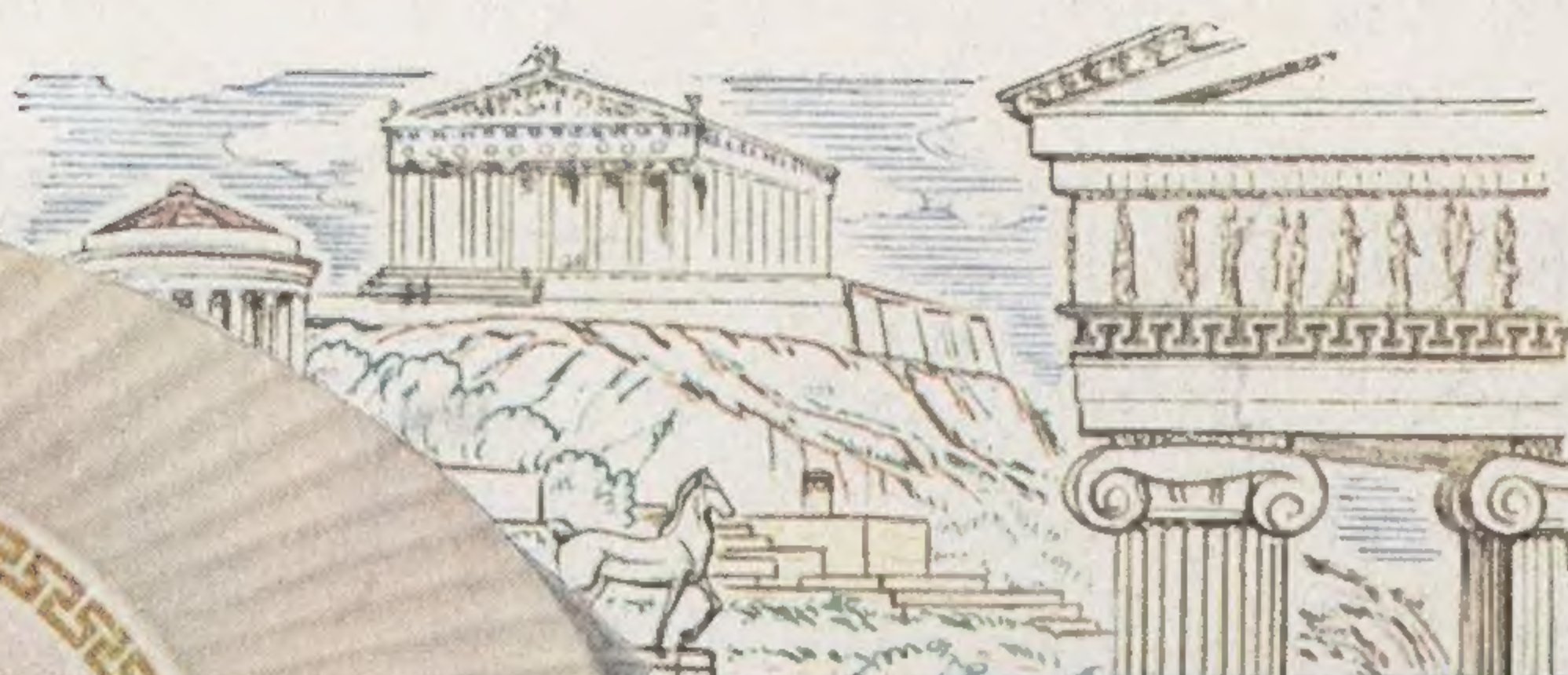
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